

NUMBER TWENTY-ONE

ONE DOLLAR

PHOTON



KARLOFF VS. LUGOSI • VAMPIRE FILM ADDENDA • INVADERS FROM MARS



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COVER- There can be moments of true horror even in non-horror films, as our cover portrait of Stewart Granger from *FOOTSTEPS IN THE FOG* attests. Dave Ludwig caught him just as he is spotted from the light of a tavern after killing the girl he thought was Jean Simmons.

BACK COVER- The famous (or infamous) bat-rat-spider-crab-rag from *THE ANGRY RED PLANET*. Drawn by Dave Ludwig.

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IT IS TO BE UNDERSTOOD- that the responsibility for the originality of all material sent to us is solely that of the contributor.

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Bill Nelson: p. 3, 5, 21, 25, 29
Richard Corben: p. 4, 45
Joe Portumy: p. 32

DEDICATION

This issue is dedicated to one of our favorite authors of the Macabre story: ROBERT BLOCH. We thank him for the stories which have kept us awake at night, for his numerous screenplays and for his continued support and inspiration.

In the past four decades since the filming of Hina Wilson Futema's story "In-No-Tep" as *THE MUMMY* in 1932, very few publicity stills of Jack Pierce's much-publicized make-up have survived. It is therefore with great pride that *PHOTON* presents for its readers this unique never-before-published production still of Universal Studio's chief cosmetician preparing Karloff for his role in Karl Freund's supernatural classic. (From the collection of Scott MacQueen)



FRANKLY SPEAKING...

HORROR CREATURES OF THE PREHISTORIC WORLD
THE SECRET SEX LIFE OF BRACULA
THE SON OF THE BLOB

Just thought I would give you a kind of mini-preview into the kind of titles you'll be reading about in this issue's installment of "Fantasy Film Flashes," as well as the type of product you'll be viewing at your local movie theatre in the coming year.

Frightening, isn't it?

Right about now seems like a good time to ask the mystical question: where is the fantastic film going?

Or is it, in fact, going anywhere at all?

A glance through the news sections will tell you that, as far as sheer quantity is concerned, 1971-1972 will see the release of a tremendous amount of fantastic footage. More, probably, than any one of us could ever hope to see. Or would even want to.

If the 1969-1970 film season could be labeled "The Year of the Super-Gory Exploitation Horror Film," then the upcoming season will no doubt earn the title "Son of the Year of the Super-Gory Exploitation Horror Film." Ever since Harschell C. Lewis realized that there was a fortune to be made off audiences who would actually pay money to get sick to their stomachs, other independent producers have followed in the uh, vein carved out by his BLOOD FEAST and TWO THOUSAND MANIACS.

And he was right. There is a fortune to be made. With a minimum of money, intelligence and talent, and a maximum of ketchup, cow's brains and other asordid delicacies, producers keep churning out low-budget blood baths while audiences' stomachs just keep churning.

Now add a new ingredient.

Spice.

With the increasing permissiveness toward sex and nudity evidenced in all types of films from comedies to westerns, these producers found even more avenues of revenue open to them. Of course, it is to be applauded that the antiquated concept of film censorship is slowly but surely disappearing, and creative filmmakers freed from such restrictions, will be able to use sex & nudity to fine advantage. The difference is not so much a matter of degree as a matter of style. There is much nudity in THE VAMPIRE LOVERS, and Hammer promises to serve up ever-increasing doses of the female form in the future. There is also much nudity in Jerry Gross' GRIMM'S FAIRY TALES FOR ADULTS ONLY, as well as

charming close-ups of Cinderella's sisters cutting off their big toes so that their feet will fit inside the glass slipper. Sex and gore, as separate phenomena, have always spelled \$\$\$ to the producer of exploitation flicks. Together...the mind boggles.

Although trends toward blood and sex continue, there are optimistic indications, too. Most of the major studios have by now recognized the tremendous box office appeal of big-budgeted, quality science fiction films. MGM has had 2001 (the quality of which is indisputable); 20th has brought us the PLANET OF THE APES films (the quality of which is debatable); Warner Brothers will soon release THE OMEGA MAN (the quality of which remains to be seen).

A new cycle of fantasy films usually occurs every ten years or so. At the moment, the field seems to be in a sort of slump as far as quality is concerned. It's as if the genre were suffering from growing pains while expanding in size and scope. 1971-1972 might well herald a significant change, and we can only hope that it will be for the better.

I can remember when I was hard-pressed to find enough material to fill an issue of PHOTON. Those days are, happily, long past, but I am now faced with the opposite problem. It is impossible to get everything we would like into a 48-page magazine so, inevitably, certain things must be held off until next time. However, in the attempt to get as much as possible into this issue, we were forced to run a few pages in super-small print. We hope that any inconvenience this may cause will be more than offset by the tremendous amount of material it has enabled us to print this time around.

But we still couldn't get everything in.

More than fifty mini-reviews will have to be saved until #23; Bob Sheridan's critique of INVASION OF THE BODY SNATCHERS, also scheduled for this issue, had to be postponed; ditto for Greg Bear's illustrated appraisal of Fellini's SATYRICON. And a couple of other things.

Last issue, I asked readers to let me know whether or not we should continue to supply a glossy still with each issue. I've never known fans to agree so unanimously on anything; the answer was an overwhelming "yes!" This issue, we're proud to bring you a close-up of the Martian intelligence from INVADERS FROM MARS. Speaking of stills, a special note of thanks goes to Scott MacQueen for generously providing many of the Karloff & Lugosi stills that appear in this issue.

Please note that we've had to increase the price of back issues to \$2 each. What with postal rate increases and the other rising costs of fanzine publishing, we're hoping that the sale of these back issues will absorb some of the expenses so that we can keep the cost of current issues down to a dollar. By the way, if there's a bookstore in your town that carries books on the cinema, they might be interested in stocking PHOTON on their shelves as well. We'd really appreciate it if you would send us their address, so we can contact them about it. Thanks.

- Mark Frank -



ZOMBIES IN THE CINEMA



A Checklist Compiled by Ronald V. Borst

COMPILER'S NOTE: The following checklist of zombie film titles includes only those pictures in which the zombie is a product of a movie studio or in which the term has been utilized within the film's title. Films in which a question exists as to whether or not the "zombieness" is a zombie have not been included, nor have films in which a non-zombieness zombie is present (i.e., *BACK ROGERS*). Grateful appreciation is extended to Don Willie, Bill Warren, Walter M. Lee Jr., and Gary Noyes for their assistance in the preparation of this listing. -- RVB.

WHITE ZOMBIE United Artists 1932
67 minutes; Released on August 4th; An Amusement Securities Corporation Presentation; A Halperin Production; Produced by Edward Halperin; Directed by Victor Halperin; Story & Dialogue by Garnett Weston; Suggested from the book *The Magic Island* by William B. Seabrook; Cinematographer: Arthur Martinelli; Art and Technical: Ralph Berger (Art Direction), Jack Pierce (Makeup), Carl Axcelle, Herbert Glaser, Sidney Marcus, Herbert Fargeson, Harold Anderson, Guy Sevier Williams, Conrad Tietzschler and L. E. Clark; Musical Arrangements by Abe Meyer; Assistant Director: William Cody; Edited by Howard McLaren; Sound by Glaser; RCA Photophone Noiseless Recording; Portions later reissued in a 1940 compilation of horror films entitled *DR. TERROR'S HOUSE OF HORRORS*; Re-released by Regal Films; Released in France as *LES MORTS-VIVANTS* (THE LIVING DEAD).

Cast: Bela Lugosi (Murder Legendre), Madge Bellamy (Madeline Short), Joseph Cawthorn (Doctor Bruiser), Robert Frater (Charles Beaumont), John Harron (Neil Parker), Brandon Hurst (Silver), Frederick Peters (Chauvin, the zombie), Annette Stone (Maid), Dan Crimmins (Pierre), Velma Gresham (Maid) Clarence Muse (Coach Driver), George Burr MacAnnann (Von Gelder, the zombie), John Princi, Claude Morgan and John Fergusson (zombies).

QUANGA Paramount 1934
Directed by George Terwilliger.
Cast: Fredi Washington, Sheldon Leonard.
Although listed in Gifford's "zombie checklist" in *Movie Monsters*, there is no existing information in any source known to us that this film was actually made.

REVOLT OF THE ZOMBIES Academy 1936
65 minutes; 3 reels; Released in some areas as *REVOLT OF THE DEMONS*; A Halperin Production; Produced by Edward Halperin; Directed by Victor Halperin; Screenplay by Howard Higgin, Rollo Lloyd and Victor Halperin; Semi-inspired by Garnett Weston's Screenplay for *WHITE ZOMBIE*; Director of Photography: Arthur Martinelli; Art & Technical Direction: Leigh Smith; Operative Camera: J. Arthur Feindel; Edited by Douglas Riggs; Special Effects by Ray Mercer; Musical Direction by Abe Meyer; Production Manager: John M. Hicks; Studio Executive: Leon d'Uzeaux; Sound Technician: G. P. Costello; Coeffeurs by Philip Scheer.

Cast: Dean Jagger (Armand Louque), Roy D'Arcy (Colonel Masovia), Dorothy Stone (Claire Duval), Robert Nairn (Clifford Grayson), George Cleveland (General Duval), Fred Warren (Doctor Trevisant), Carl Stockdale (Ignacio McDonald), Teru Shimada (Buma), William Crowell (Hsiang).

THE GHOST BREAKERS Paramount 1940
82 minutes; Released on June 21st; Produced by Arthur Hornblow Jr.; Directed by George Marshall; Screenplay by Walter DeLeon; Based on the Stage Play *THE GHOST BREAKERS* by Paul Dickey & Charles Goddard; Director of Photography: Charles Lang; Art Directors: Hans Dreier & Robert Usher; Music by Ernst Toch; Edited by Ellsworth Hoagland; Process Photography by Parloot Edouart; Costumes by Edith Head; Musical Director: Andrea Setaro; Sound Engineer: Richard Olsen; Sound Mixer: Harold Lewis; Re-named as *SCARED STIFF*.

Cast: Bob Hope (Larry Lawrence), Paulette Goddard (Mary Carter), Richard Carlson (Geoff Montgomery), Paul Lukas (Parada), Willie Best (Alex), Pedro de Cordoba (Haver), Anthony Quinn (Ramon Mederos/Francisco Mederos), Tom Dugan (Raspy Kelly), Lloyd Corrigan (Martin), Paul Fix (Frenchy) Virginia Brissac (Mother Iemie), Noble Johnson (Zombie), Robert Elliott (Lieutenant Murray), James Flavin (Hotel Porter), Emmett Hogan (Announcer), Kay Stewart (Telephone Girl), Douglas Kennedy (Intern), Robert Ryan (Intern), Jack Hatfield (Elevator Boy), Grace Hayle (Screaming Woman), James Blaine (Police Sergeant), David Durand (Bellhop), Max Wagner (Ship Porter), Jack Edwards (Ship Bellhop), Leonard Sues (Newsboy), Jack Morton (Drunk), Paul Newlan (Luggage Man), Francis Naran (Headwaiter), Blanca Vischer (Dolores).

KING OF THE ZOMBIES Monogram 1941
67 minutes; Produced by Lindsay Parsons; Directed by Jean Yarbrough; Screenplay by Edmond Kelso; Director of Photography: Mack Stengler; Art Director:



Charles Claggs; Settings by David Milton; Music Score & Direction by Edward Kay; Production Manager: Mack Wright; Edited by Richard Currier; Sound Recording: William Cox & Glen Rominger.

Cast: Dick Purcell ('Mac' McCarthy), Joan Woodbury (Barbara Windsor), Henry Victor (Doctor Miklos Sangre), John Archer (Bill Summers), Mantla Moreland (Jefferson Davis), Patricia Stacey (Madame Alyce Sangre), Guy Usher (Admiral Wainwright), Marguerite Walter (Samantha), Madame Sul-te-Wan (Tahana), Jimmy Davis (Lazarus), Lawrence Criner (Doctor Coullie).

THE LOVE WANDA Hoffberg 1942
Safe film purportedly containing zombies about which nothing further is currently known. 41 minute running time.

REVENGE OF THE ZOMBIES Monogram 1943
61 minutes; Released on September 17th; Released in England as *THE CORPSE VANISHED*; Produced by Lindsay Parsons; Directed by Steve Sekely; Written by Edmond Kelso & Van Norcross; Director of Photography: Mack Stengler; Music Director: Edward Kay; Art Director: David Milton; Edited by Richard Currier; Sound by Glen Glass.

Cast: John Carradine (Doctor Max Heinrich Von Altermann), Robert Lowery (Larry Adams), Gale Storm (Jennifer Rand), Mantla Moreland (Jeff), Bob Steele (Sheriff), Veda Ann Borg (Lila Von Altermann), Barry McCollum (Doctor Keating), Mauritz Hugo

(Scott Warrington), Madame Sul-te-Wan (Seulah), James Baskett (Lazarus), Sybil Lewis (Rosella), Robert Cherry (Pete).

I WALKED WITH A ZOMBIE RKO Radio 1943
59 minutes; Produced by Val Lewton; Directed by Jacques Tourneur; Screenplay by Curt Siodmak and Arch Ward; Based on the article "I Walked With a Zombie" by Jean Wallace; Director of Photography: J. Roy Hunt; Art Directors: Albert S. D'Agostino & Walter E. Keller; Music Composed by Roy Webb; Musical Director: Constantin Bakaleinikoff; Set Decorators: Darrell Silvers & Al Seald; Assistant Director: William Dorfman; Edited by Mark Robson; Recorded by John C. Grubb.

Cast: James Ellison (Wesley Rand), Frances Dee (Betty Connell), Tom Conway (Paul Holland), Edith Barrett (Mrs. Rand), James Bell (Doctor Maxwell), Christine Gordon (Jessica Holland), Sir Lancelot (Calypso Singer), Teresa Harris (Alma), Darby Jones (Carre Four), Jenni LeGon (Dancer).

VOODOO MAN Monogram 1944
62 minutes; Released on February 21st; Banner Productions; Produced by Sam Katzman & Jack Dietz; Associate Producer: Barney A. Sarecky; Directed by William Beaudine; Screenplay & Story by Robert Charles; Director of Photography: Marcel LePicard; Set Designer: David Milton; Musical Director: Edward Kay; Edited by Carlton Pierson; Sound Engineer: Glen Glenn.

Cast: Bela Lugosi (Doctor Richard Marlowe), George Zucco (Nicholas), John Carradine (Job), Wanda McKay (Betty Benton), Michael Ames (Ralph Dawson), Louise Currie (Stella Saunders), Henry Hall (The Sheriff), Mary Currier (Mrs. Benton), Claire James (Evelyn Marlowe), Dan White (Deputy), Terry Walker (Alice), Pat McKee (Grege), Mici Gots (Marie, the housekeeper).

ZOMBIES ON BROADWAY RKO Radio 1945
60 minutes; Released in England as LOONIES ON BROADWAY; Executive Producer: Sid Rogell; Produced by Ben Stuloff; Directed by Gordon Douglas; Screenplay by Lawrence Kimble; Adaptation by Robert E. Kent; Based on an Original Story by Robert Hahert and Charles Newman; Director of Photography: Jack MacJennic; Art Directors: Albert S. D'Agostino and Walter E. Keller; Music Composed by Roy Webb; Music Directed by Constantin Bakaleinikoff; Edited by Philip Martin Jr.; Dance Director: Charles O'Curran; Set Decorators: Darrell Silvers & Al Greenwood; Assistant Director: Sam Ruman; Downs by Edward Stevenson; Recorded by Richard Van Hensen; Re-recording by Terry Kellum.

Cast: Bela Lugosi (Professor Richard Renault), Wally Brown (Jerry Miles), Alan Carney (Mike Strayer), Anne Jeffreys (Joan La Danse), Sheldon Leonard (Ace Miller), Frank Jenks (Gus), Russell Hopton (Benny), Joseph Vitale (Joseph), Ian Wolfe (Professor Hopkins), Louis Jean Heydt (Douglas Walker), Darby Jones (Kolaga, the Zombie).

GET ALONG LITTLE ZOMBIE Columbia short 1944
8 reels; Directed & Screenplay by Edward Bernds.
Rare comedy-horror short parodying the zombie film genre.

VALLEY OF THE ZOMBIES Republic 1946
50 minutes; Released on May 14th; Associate Producers and Screenplay by Ray Kellogg and Stuart McGowan; Directed by Philip Ford; Based on a story by Royal E. Cole and Sherman T. Lowe; Director of Photography: Reggie Lanning; Art Director: Nilsyrd Brown; Musical Director: Richard Chervin; Special Effects by Howard Lydecker & Theodore Lydecker; Edited by William P. Thompson; Set Decorators: John McCarthy Jr. & Allan Alperin; Costumes by Adele Palmer; Sound by Fred Stahl; Makeup by Bob Marks; RCA Sound System.

Cast: Robert Livingston (Doctor Terry Evans), Adrian Booth (Susan Drake), Ian Keith (Ormand Murks), Thomas Jackson (Blair), Charles Townbridge (Doctor Rufus Maynard), Earle Hodgins (Fred Mays), LeRoy Mason (Hendricks), William Haade (Tiny), Wilton Graff (Doctor Garland), Charles Kane (Inspector Ryan), Russ Clark (Lacy), Charles Hamilton (The Driver).

ZOMBIES OF THE STRATOSPHERE Republic 1952
12 chapters; Released by Republic on May 12th, 1958 in a 70-minute condensed feature version an-

titled SANTAN'S SATELLITES; Associate Producer: Franklin Adreon; Directed by Fred C. Brannon; Written by Ronald Davidson; Director of Photography John McBurnie; Special Effects by Howard Lydecker & Theodore Lydecker; Art Director: Fred A. Ritten;



Optical Effects by Consolidated Film Industries; Musical Director: Stanley Wilson; Edited by Cliff Bell; Set Decorations by John McBurnie Jr. & James Redd; Sound by Dick Tyler; Makeup by Bob Marks; Certain Robot sequences lifted from the serial MYSTERIOUS DR. SATAN (1940); Chapters in order: "The Zombie Vanguard," "Battle of the Rockets," "Undersea Agents," "Contraband Cargo," "The Iron Executioner," "Murder Mine," "Death on the Waterfront," "Hostage for Murder," "The Human Torpedo," "Flying Gas Chamber," "Man Vs. Monster," and "Tomb of the Traitors."

Cast: Judd Holdren (Larry Martin), Aline Towne (Sue Davis), Wilson Wood (Bob Wilson), Lane Bradford (Harek), John Crawford (Roth), Craig Kelly (Mr. Steele), Roy Boyle (Shane), Leonard Nimoy (Narab), Tom Steele (Truck Driver), Dale Van Sickel (Telegraph Operator), Roy Engel (Lawson), Jack Herden (Kerr), Paul Stader (Fisherman), Gayle Kellogg (Dick), Jack Shea (Policeman), Robert Garabedian (Elah).

SCARED STIFF Paramount 1953
105 minutes; Released in June; Remake of THE GHOST BREAKERS; Produced by Hal B. Wallis; Directed by George Marshall; Screenplay by Herbert Baker and Walter DeLeon; Additional Dialogue by Ed Simmons & Norman Lear; Based on the stage play THE GHOST BREAKERS by Paul Mackey & Charles Goddard; Director of Photography: Ernest Laszlo; Art Directors: Hal Pereira & Frank Schellin; Edited by Warren Low; Special Photographic Effects by Gordon Jennings, A.S.C. & Paul Lerpae, A.S.C.; Process Photography: Farciot Edouart; Musical Score by Leith Stevens; Assistant Director: C. C. Coleman Jr.; Sound by Sam Coner & Ross Dowd.

Cast: Dean Martin (Larry Todd), Jerry Lewis (Myron Myron Mertz), Lisabeth Scott (Mary Carroll), Carmen Miranda (Carmelita Castano), George Delens (Mr. Cortega), Dorothy Malone (Kosie), William Ching (Tony Warren), Paul Markon (Carriso Twins), Jack Lambert (Zombie), Tom Powers (Police Lieutenant), Tony Barr ("Trigger"), Leonard Strong ("Shorty"), Henry Brandon (Pierre), Hugh Sanders (Policeman on pier).

ZOMBIES OF MORA TAU Columbia 1957
70 minutes; Released in England as THE DEAD THAT WALK; A Clover Production; Produced by Sam Katzman; Directed by Edward L. Gahn; Screenplay by Raymond I. Marcus; Based on a story by George M. Plympton; Director of Photography: Benjamin H. Kline, A.S.C.; Art Director: Paul Palmentola; Set Decorator: Sidney Clifford; Edited by Jack Ogilvie; Music Conducted by Mischa Bakaleinikoff; Assistant Director: Jerrold Berns; Sound by Josh Westmoreland.

Cast: Gregg Palmer (Jeff Clark), Allison Hayes (Mona Harrison), Autumn Russell (Jan Peters), Morris Ankrum (Jonathan Eggert), Joel Ashley (George Harrison), Marjorie Eaton (Mrs. Peters), Gene Roth (Sam), Leonard Geer (Johnny), Frank Haggy (Captain Jeremy Peters, Zombie Leader), Karl Davis (Zombie), William Baskin (Zombie), Lewis Webb (Art), Ray Corrigan (Sailor), Mel Curtis (Johnson).

YODOO ISLAND United Artists 1957
76 minutes; A Bel-Air Production; Released in 1963 under title of THE SILENT DEATH; Executive Producer: Aubrey Schenck; Produced by Howard N. Koch; Directed by Reginald Leborg; Written by Dick Landau; Director of Photography: William Margulies; Music by Les Baxter; Edited by John F. Schreyer; Special Effects by Jack Rabin & Louis DeWitt; Assistant Di-

rector: Paul Wurtzel; Operative Cameraman: Ben Coleman; Music Editor: Carlo Lodato; Property Masters: Arden Cripe; Script Supervisor: Kathleen Fagan; Sound Editor: Charles S. Schelling; Makeup by Ted Goodley; Hair Stylist: Mary Westmoreland; Lighting Cameraman: Joe Edessa; Re-recording by: Charles Cooper.

Cast: Boris Karloff (Philip Knight), Beverly Tyler (Sara Adams), Nurya Yee (Barney), Rhodes Reason (Matthew Gann), Elissa Cook (Martin Schuyler), Frederick Ledebur (Chief of Native), Jean Engstrom (Claire Winter), Glen Dixon (Mitchell), Owen Cunningham, Herbert Patterson, Jerome Frank.

TEENAGE ZOMBIES English C.B.M. 1958
Copyright 1957; Released in the U.S. by Governor Film; 73 minutes; Produced & Directed by Jerry Warren; Screenplay by Jacques Lecoutier; Director of Photography: Allen Chandler; Musical Director: Erich Bromberg; Production Manager: G. B. Murphy; Assistant Director: Ike Jones; Script Supervisor: Conrad Wolf; Set Decorations by Jack Boffner; Wardrobe by Geraldine Brienne; Set Construction by Don Morrison; Makeup by Jean Morrison.

Cast: Don Sullivan (Beag), Katherine Victor (Doctor Myra), Steve Conte (Whorff), Raul Pepper (Skip), Bri Murphy (Pam), Mitzi Albertson (Julie), Jay Hawk (Morrie), Nan Green (Dot), S. L. D. Morrison (Brandt), Mike Conannon (Sheriff), Chuck Niles (Ivan), Don Neeley (Major Coleman).

THE DEAD ONE Mardi Gras Productions 1960
75 minutes; In Ultrascopie & Eastman Color; Released in England by Grand National Pictures; Executive Producer: Brandon Chase; Produced, Directed & Written by Barry Mahon; Director of Photography: Mark Dennes; Art Director: Stanley Rames; Assistant Director: Maurice McEndree; Edited by Alan Smiler; Makeup by Richard Keressli.

Cast: Clyde Kelley, Darlene Myrick, Monica Davis, John Mackay, Linda Ormond.

SANTO CONTRA EL ZOMBIES Mexican Anteca 1962
(SANTO AGAINST THE ZOMBIES) Produced by Fernando Oses; Directed by Benito Alzarak.

Cast: Santo, Lorena Velasquez, Armando Silvestre, Jaime Fernandez, Carlos Agostini.

ROMA CONTRA ROMA Italian Galatea 1963
87 minutes; In Color; Released in the U.S. by American-International in 1965 under the title of THE WAR OF THE ZOMBIES; Directed by Giuseppe Vari; American Musical Score by Les Baxter.

Cast: John Drew Barrymore (High Priest Aderball), Susi Anderson (Iullia), Ettore Manni (Gaius), Ida Galli (Rhama), Philippe Hersent, Mino Doro, Ivano Staccioli, Matilde Calman, Gaetano Naculani.

THE PLAGUE OF THE ZOMBIES Hammer-7 Arts 1966
90 minutes; Color by DeLuxe; Filmed at Bray Studios Released in the U.S. by 20th Century-Fox; Produced by Anthony Nelson-Keys; Directed by John Gilling; Screenplay by Peter Bryan; Original Story by Peter Bryan; Director of Photography: Arthur Grant S.C.S.C. Art Director: Don Mingay; Production Designer: Bernard Robinson; Music Composed by James Bernard; Music Supervisor: Philip Martell; Production Manager: George Fowler; Supervising Editor: James

Needs; Edited by Chris Barnes; Makeup by Roy Ashton Sound Recordist: Ken Rawkins; Assistant Director: Martyn Green; Camera Operator: Moray Grant; Sound Editor: Roy Baker; Continuity by Lorna Selwyn; Hair Stylist: Freida Steiger; Wardrobe by Rosemary Burrows.

Cast: Andre Morell (Sir James Forbes), John Carson (Squire Clive Hamilton), Diane Clare (Sylvia Forbes), Alexander Davison (Harry Denver), Jacqueline Pearce (Alice Thompson), Brook Williams (Doctor Peter Thompson), Michael Ripper (Police Sergeant Swift), Marcus Hammond (Martinus), Roy Hopton (Vicar), Dennis Chinnery (Police Constable Christian), Louis Mahoney (Servant), Ben Aris (John Martinus--Zombie in mine), Tiny Conroy, Bernard Egan, Norman Mann & Francis Willey (The Young Bloods), Jerry Verno (Landlord), Jolyan Booth (Coachman), Del Watson & Peter Diamond (Zombies).

WITCHCRAFT '70 1970
Italian/Brazilian/English/American A.P.A.C. Caravel Production; In Color; Presented in the U.S. by Trans-American Films; Directed by Luigi Scattini Additional Sequences Directed & Photographed by R. L. Frost; Photography by Claudio Raccia; Commentary by Alberto Bevilacqua; Chief Electrician: Tullio Marini; Production Manager: Lucio Marcuzzo.

Supposedly a documentary exploring various forms of witchcraft throughout the world today. One segment is set in New Orleans during a voodoo ceremony and a serpent used by the natives is referred to a zombie during the proceedings. So dull and boring for the most part, I would hazard a guess and say it may well be an authentic documentary (at least partially).

I EAT YOUR SKIN Cimmation Industries 1971
Presented by Jerry Gross; Produced, Directed and Written by Del Tenney; Associate Producers: Dan Stapleton & Jesse Hartman; Director of Photography: Francois Farkas; Art Director: Robert Verberkmoes; Music Composed & Conducted by Lon E. Norman; Edited by Larry Keating; Makeup by Guy Del Russo; Sound Recording by Edmund Wright.

Cast: William Joyce (Tom Harris), Heather Hewitt, Betty Hyatt Linton, Dan Stapleton, Walter Coy, Robert Stanton, Vanore Aikens.

Filmed in and around Miami, Florida, I EAT YOUR SKIN is one of those occasional films which seems to be a throwback to an earlier era, specifically the Columbia films of the mid and late '50s, or something like Karloff's WOODEN ISLAND. Cliches abound as a group of wealthy Americans arrive on "Woodoo Island" to run head-long into various bug-eyed zombies, beautiful girls, superstitious natives and a madman who is forcing a local scientist to turn the local populace into zombies in his mad dream to conquer the world in the old familiar tradition of a Roxor or Fu Manchu. The film is reminiscent of the Columbia programmers because of the dimly lit black and white photography (which, because of its mediocre effect, somewhat aids low-budget mollers like this) and the predictable child-like script. Acting, direction, and makeup in the film are all below average, and it is only with a feeling of some nostalgia for those old Columbia films I grew up with that I could enjoy the film at all. Objectively, it's quite poor.

END



IN MEMORIAM

Helen Cushing

Glenda Farrell

Michael Rennie

si vs Karloff vs Lugosi vs Ka



an investigation of a cinema phenomenon

by Frank Dello Stritto

In the world of film, as in the world of sports, comparisons are continually made of the most colorful and prominent figures. The debate to establish the supremacy of either Mickey Mantle or Willie Mays has raged for almost twenty years and will probably rage for twenty more. However, sport fans have an advantage over film buffs in that they can ignore style and technique, and draw their conclusions from statistics alone. Films, particularly American films, are a hybrid of both art and entertainment; an intelligent debate or comparison of two of its colorful and prominent figures can not be based on cold statistics and records. The debate to establish the supremacy of either Bela Lugosi or Boris Karloff has raged for almost forty years and will easily rage for forty more. Unlike the Mantle-Mays controversy, however, the Lugosi-Karloff controversy is something that is rarely discussed openly. Experts of the horror film readily realize that the styles and techniques, and therefore the appeals, of Messrs. Lugosi and Karloff are entirely different and almost opposing. Boris Karloff relied on a strong and versatile talent, an insight into interpretation of role and a uniquely cultured voice to bring dimension and quality to his horrific portrayals. Conversely, Bela Lugosi blended his chilling features, his heavily accented voice and a melodramatic flair unseen since his death to become the very soul of evil. A comparison of the two men may be fruitful or fruitless; but a competition did and does exist between them. Lugosi stated openly that Karloff was his rival. Film historians have refrained from discussing this rivalry, but William K. Emerson hints at it in *The Bad Guys*, as do Carlos Clarens in his masterpiece, *An Illustrated History of the Horror Film*, and Richard Bojarski in a recent article published in *For Monsters Only*. Perhaps the reason "Lugosi versus Karloff" is rarely, if ever, seen as the title of an article is that the question to date has been largely irrelevant. But what horror film devotees has not asked himself the question as to whom he really prefers? And what horror film devotees has not been asked by a naive but well-meaning friend, "Who do you like better, Boris Karloff or Bela Lugosi?" While that friend usually mispronounces one or both of the names, the question is always an awkward one to answer intelligently. If a meaningful discussion of the

Boris Karloff



competitive aspects of the Lugosi-Karloff relationship is to be made, the present time is most appropriate. Since both men have passed on to their rewards, much of the emotional rhetoric can be bypassed and fans of both can reflect on their careers with affection and respect. Fortunately, preferring either Lugosi or Karloff does not bar a deep appreciation of the other. Therefore, in his debates the film buff, too, finds an advantage in that such common rejoinders as "Mantle was a bum" need not enter the conversation.

By reviewing and discussing the films which co-starred Karloff and Lugosi much insight is gained, not only since the scenes they share provide a ready comparison, but also since the movies are highly representative of the horror film as a whole. Their efforts of the early thirties, such as *THE BLACK CAT* and *THE RAVEN* are excellent examples of the Grand Guignol vogue of Universal Pictures; their later co-starrers are typical of the resurgence of the horror film (*SON OF FRANKENSTEIN*) and the melodramatic pitfalls into which it fell (*YOU'LL FIND OUT*); and their final film together, *THE BODY SNATCHER*, is perhaps the finest work of Val Lewton, who lifted the horror film to an intellectual level, rarely seen before or since. In spanning such a wide range of the cinematic horror spectrum, the Karloff-Lugosi films become a valid and valuable mode of comparison. However, most critics and historians hold the misconception that these eight films are more illustrative of Karloff's abilities than of Lugosi's. In point of fact, the roles which were afforded Bela Lugosi are far more challenging and have far more dimension than those afforded Boris Karloff. With the distinct exception of *THE BODY SNATCHER* and the debatable exception of *THE INVISIBLE RAY*, Karloff, despite superior billing, and longer parts, lacked the meaty and vibrant roles which Lugosi received. Therefore, before embarking on the actual comparison, note should be made that a discussion based solely on the Karloff-Lugosi co-starrers gives a valid, but incomplete picture.



Bela Lugosi

In 1934 the horror film in America was apparently catching its breath. Since the success of *DRACULA* and *FRANKENSTEIN*, the film market has seen a steady flow of entertaining and profitable

films. Aside from the bulwarks of horror, Karloff, Lugosi and Atwill, many of the industry's finest talents, Charles Laughton, Fredric March, John Barrymore and Claude Rains had appeared in horror films. By 1934 horror film production had ground to a near halt. With the exception of the very literate **DEATH TAKES A HOLIDAY** and the very charming **BAHNS IN TOWNLAND**, few fantasy films were slated for production. Early in the year, Universal decided to unite the two stars which had gained fame in Universal films. When the offer was made, both actors were busy elsewhere. Bela Lugosi had accepted a lead role in the Broadway production of **MURDER AT THE VANITIES**. The play opened in late summer of 1933, and when it became a hit, Lugosi settled in New York for the remainder of the year. However, in January of 1934, Lugosi left the play to produce and star in **PAGAN FURY** which he planned to open in Chicago by spring. En route to the Midwest, he received the offer from Universal to costar with Boris Karloff in **THE BLACK CAT**. Karloff had recently returned from his native England where he starred in **THE GHOU**. Although Mr. Karloff genuinely enjoyed working in his homeland, **THE GHOU** was never a favorite of the actor's and there is little wonder as to why he reentered the film capital determined to land some strong dramatic roles. He succeeded by obtaining second billing to George Arliss in **HOUSE OF BATHING** and to Victor McLaglen in **THE LOST PATROL**, but he remembered that his strength and reputation lied in the horror melodrama and accepted equal billing with Lugosi.

Obviously both men had excellent reasons to refuse to do **THE BLACK CAT**. Perhaps the production's superior possibilities attracted them. Firstly, director Edgar G. Ulmer, admittedly distinguished and unknown, had a most proficient ability at making the B films in which he always found himself seem profound and meaningful; and he had learned the mastery of the cinema first hand from the German expressionists. Had his career more closely followed the horror film, Ulmer might have become a predecessor of Roger Corman. John Mescall, one of Universal's many fine photographers, immediately grasped the potentials of filming a horror melodrama. **THE BLACK CAT** is the masterwork of both men. Also, Lugosi and Karloff had as their costar David Manners. Although frequently overlooked, Manners was one of the few men who could play the "good guy" role in horror films convincingly. The two stars had seen such roles mishandled (John Heron in **WHITE ZOMBIE**) and appreciated Manners' stolid restraint. Perhaps the story itself is what attracted the stars. At times contrived and overly melodramatic, the plot nevertheless flowed smoothly and contained a welter of opportunities to display the talents of its players. Despite the title of **THE BLACK CAT** and the insistence of the studio as to its origin, the film owes nothing to Poe or any other author besides the screenplay writers. However, the title is appropriate in a figurative sense, as can be seen from a summary of the plot.

The storyline goes as follows. Freed from a nightmarish prisoner of war camp after long years of confinement, Vitus Werdegast (Lugosi) and his servant return to find the man who betrayed them to the enemy. En route to the home of their betrayer, they meet Joan and Peter Allison, who are honeymooning in Central Europe. An accident in their motorbus leaves the four stranded, and they are admitted to the home of Hjalmar Poelzig (Karloff), the man for whom Werdegast has been searching. Wealthy from his treachery, Poelzig has built a magnificent mansion on the very site where he deserted his comrades. Werdegast is anxious for vengeance, but he does not wish to involve the Allison's and he is also seeking his wife and daughter. Poelzig boasts that both are dead, sacrifices of the devil-worshipping cult which he leads. Poelzig has similar plans for Joan Allison; he imprisons Peter and prepares the unwitting Joan for the ceremony. While preparing, Joan discovers Werdegast's daughter, alive and wed to Poelzig. As the cult assembles, Werdegast frees Joan and learns of his daughter. He finds only her body, a victim of one of Poelzig's insane rages. Poelzig and Werdegast confront and battle. With the help of his servant, Werdegast ties Poelzig to his own embalming rack and with a sadistic satisfaction flays him alive. Mortally wounded by Peter who misunderstood his motives in freeing Joan, Werdegast ignites explosives left over from his betrayed regiments' supplies. As the Allison's escape, Werdegast, Poelzig and the entire Satanic cult are destroyed.

In the dialogue, one of the principals states that the black cat is the embodiment of evil--hence a justification for the film's name. Poelzig and Werdegast are incarnations of two forms of evil--the evil of greed and senseless corruption and the evil which arises from hatred and revenge. Both actors grasp this view, perhaps unconsciously, and **THE BLACK CAT** remains the finest matching of the stars. Boris Karloff is indeed pure evil; so evil he almost becomes a Lugosian character. The true stroke of genius in Karloff's interpretation of Poelzig is the assumption of a heavy lisp. Early in the film, Poelzig tells of Werdegast's phobia. "He has an intense and all-consuming horror of cats," states Poelzig, and Karloff's rendering is one of the film's most chilling moments. He lingers on his peculiar enunciation of "horror" and achieves a heart-stopping effect. Unfortunately, Poelzig is a one dimensional character, and while Mr. Karloff

RIGHT: Rehearsing between takes during the filming of **THE BLACK CAT**, Boris Karloff reads the Lovell's wife of his co-star, Jacqueline Wells. BELOW: Karloff and Lugosi have a spot of tea while waiting to go before the cameras (on the set of **THE BLACK CAT**).





Scenes from Universal's **THE BLACK CAT** (1934). TOP LEFT: Karloff, Lugosi and Harry Cording. TOP RIGHT: Lugosi grips Peigline as Boris Karloff converses with Karloff. BOTTOM LEFT: Lugosi and Cording as master and servant. BOTTOM RIGHT: Jacqueline Wells poses for a publicity shot with the title character

lips, growls, leers and frowns to perfection, he cannot expand the intrinsically one-sided role. His weird, triangular hairstyle, his gaunt, prominent features and an almost pop-art wardrobe intensify the evil of Poelzig.

As Karloff's role is one dimensional, Lugosi's is many faceted; so complex that the actor exhibits abilities unhinted at in his other portrayals. Werdegast is basically a good and gentle man, but fifteen years in a concentration camp have torn his soul to bits. His lust for revenge, balanced by a regard for others and "an intense and all-consuming horror of cats" make Werdegast Lugosi's finest part. He has many memorable moments. Perhaps the finest comes at the film's beginning. Werdegast, his servant and the Allison are riding in a motor-bus across the battlefield upon which the army betrayed by Poelzig was slaughtered. As the driver tells of the massacre Werdegast tightens, holding back the tears of memory. No doubt as he performed the scene Lugosi thought back to his own experiences of WW I, especially the Battle of the Elve, where Lugosi witnessed, in 1918, the deaths of many thousands of his countrymen. Herein lies Lugosi's advantage over Karloff -- Poelzig holds no special attraction for Karloff, but Lugosi could readily identify with his character. Furthermore, Werdegast equates with reality, a virtue seldom seen in a Lugosi portrayal. Only in the climax, while playing Poelzig, does Lugosi cast aside his restraint for a bravura flurry, and he handles this scene as only he could. The portrayals of Dracula and Ygor may be the finest examples of Lugosi's talent, but from a strictly dramatic viewpoint, the actor never surpassed his work as the tragic hero of **THE BLACK CAT**.

Later the same year Universal released **GIFT OF GAB**. This picture was quite lamentable and aptly described by the New York Times as "an endless and increasingly superfluous collection of one-reelers." The scant Karloff-Lugosi footage is of no value and provides no comparison other than that Boris Karloff looked far more dapper in a tuxedo than did Bela Lugosi.

The American horror film has seldom known a better year than 1935. **NAD LOVE, BRIDE OF FRANKENSTEIN**, **WEREWOLF OF LONDON** and **MARK OF THE VAMPIRE** were among the successful melodramas released that year. **THE RAVEN** went into production in mid-spring and opened in early July. The second teaming of Karloff and Lugosi was also to have Poelzig origins but, other than the stars, the talent on both sides of the camera was somewhat sparse. Louis Friedlander (later Lew Landers) was a competent, but hardly inspired director, and was far more comfortable with westerns than fantasies. The supporting cast can be similarly described.

The plot concerns Richard Vollin (Lugosi), a

brilliant surgeon as well as a renowned expert on Edgar Allan Poe. When he saves the life of Jean Thatcher, he falls madly in love with her, but her father, Judge Thatcher, thwarts Vollin's attempts at romance in favor of the younger, less eccentric Jerry Malden. Vollin's love turns to hate and he plots an elaborate revenge. When an escaped murderer, Edmund Bateman (Karloff) comes to Vollin for plastic surgery, Vollin horribly disfigures him so that Bateman will assist in the plan on promises of being restored. Vollin invites his "torturers" to a weekend of fun and games. Soon, Judge Thatcher finds himself under a pit and pendulum device in Vollin's basement. Bateman locks Jerry and Jean in a cell whose walls are closing together. But Bateman is disgusted with his life of violence and equally disgusted with Vollin. He frees the couple. Vollin shoots his rebellious slave; Bateman, with his last breath, locks Vollin in the cell. As Bateman dies of his wound and a screaming insane Vollin is crushed, Jerry, Jean and the Judge flee. As William K. Everson wisely observes in **The Bad Guys**, **THE RAVEN** is far better seen than described. The essence of the plot is indeed a creation of Poe. The theme of a man being driven to violent insanity by a frustrated love would have agreed with the master, but the script and the direction sidestep the aspects Poe would have elaborated upon, and produce a fast-paced but glossy melodrama. Still, despite some overly fantastic elements, **THE RAVEN** is an interesting and entertaining film. And it is so because of Bela Lugosi.

Although **THE RAVEN** is a very short film (61 minutes), no film ever accorded Lugosi more screen time. He is present, indeed the focal point, in almost every scene, and while Vollin is one dimensional and every bit as evil as Poelzig, Lugosi gives a magnetism to the role similar to, but far more intense, than that he gave to Count Dracula. Friedlander has obviously given Lugosi only the scantest direction, and, as a result, **THE RAVEN** elicits the full spectrum of the actor's qualities, both good and bad. He seizes each and every line and gives it an unrestrained zeal. When the film staggers to its chaotic climax, and Vollin goes uncontrollably mad, Lugosi's performance, which can only be termed as pure ham, reaches an insane zenith. Some reviewers find both the dialogue, such as the near-famous "Poe -- you are avenged!", and Lugosi's rendering of it ridiculous and unbelievable. This opinion is just, but no matter how harshly one chooses to criticize the film, there is no denying that Lugosi unleashed is a joy to behold and an unforgettable experience. **THE RAVEN**'s tragic flaw which not only aars the film but also the star's performance is the fact that the efforts of

On the set of **GIFT OF GAB** (1934).





Scenes from Universal's *THE RAVEN* (1936). TOP: Lugosi, as crazed surgeon, Richard Vollin, menaces Inez Courtney, Lon Volney, Irene Ware and Lester Matthews as Karloff looks on. MIDDLE: Karloff forces Samuel S. Kinds onto the pendulum device at Lugosi's command. BOTTOM LEFT: Karloff as Bateman. BOTTOM RIGHT: Lugosi as Vollin.

the other players are incongruous with Lugosi's. Lugosi gives a gleefully-etched, heavily melodramatic portrayal; the others, save only Karloff, are playing it straight. Whether or not Lugosi is intentional in his overdone acting is not a point of debate. The fact is that director Friedlander should have achieved some harmony amongst the and had he done so *THE RAVEN* would have been a superior film.

Boris Karloff's role in *THE RAVEN* is quite

small. The film is well underway before Karloff as Bateman makes his entry. Heavily bearded, Karloff captures the flavor of the melodrama and gives a welter of eye-rolling gestures. Bateman is tired of crime and, like a repentant sinner before his confessor, he begs Vollin for a new face, thus a new life. Vollin states that he is not interested in Bateman's life story, but the murderer babbles on. Karloff is then pitiful and pathetic, and is reminiscent of Chaney Sr. "Maybe if a man looks ugly, he does ugly things," drones Bateman. Vollin agrees and hideously mutilates his patient's face. Until this point the Lugosi-Karloff confrontation has been excellent. However, Karloff is critically handicapped by the new makeup. With a half-paralyzed face, Karloff can no longer match Lugosi's bravura, acting and, above all, his mouth is so restricted that his fabled voice cannot rise beyond a whisper. Karloff, the film and the audience are denied what promised to be a truly memorable performance and what might have been the finest teaming of the two stars.

Bela Lugosi was pleased with his performance in *THE RAVEN*. When he accepted Alexander Korda's offer to do *MYSTERY OF THE MARIE CELESTE*, he delayed his trip to England in order to "take a bow," as he stated, at the film's New York premier. Upon returning from his assignment in Britain, the actor was shuttled to Hollywood to costar with Karloff in *THE INVISIBLE RAY*, a science-fiction tale. Again they were to be handled by a director who was well-known for his westerns. But Lambert Hillyer, William S. Hart's director and the man who gave Lon Chaney Sr. his first decent role, could adapt to any story. The supporting cast which included Frank Lawton, Frances Drake and Violet Kibbie Cooper was a worthy one, and they balanced the powerful personalities of the stars.

Compared to the levels which science fiction has attained in the past two decades, *THE INVISIBLE RAY* might seem hopelessly juvenile. The plot of a man becoming deadly poisonous due to exposure to a strange element whose powers border on magic is hardly sophisticated. But Hillyer breezes over the scientific mumbo-jumbo, lingering only on the visual excitement of John Fulton's superb special effects, and focusing on Karloff's strong portrayal. *THE INVISIBLE RAY* is essentially a vehicle for Karloff, and the actor makes the most of it. As the film begins, Mrs. Rukh (Karloff's wife) announces the arrival of the guests. "What do they know? What will they ever know?" she spews Janos, and Karloff begins chewing up his dialogue, relying once again on those ever expressive eyes. Karloff rallies a bevy of facial expressions to lend credence to his role. Those short jerks of the head, the tightening of the neck muscles and the wild rolling of eyes became standard tools in the actor's performances, but rarely so well used as in *THE INVISIBLE RAY*. The part of Rukh required a slowly manifesting insanity, supposedly caused by a drug which Rukh takes to survive. The actor achieves this, but the viewer is robbed of many of Karloff's more subtle intonations since he spends much of the film radioactively glowing in the dark. His eerie glow all but hides his face.

Bela Lugosi seems to be coasting in his role as Felix Benet, world famous scientist. Although Benet is the only astro-chemist who ever existed on either side of the camera, Lugosi looks smart in this small role -- tall, somewhat leaner than seen in *THE RAVEN*, with patent-leather hair, goatee and moustache that make him look like Satan's younger brother. Like Karloff, he seizes his lines, squeezing every malevolent implication out of both the routine and melodramatic dialogue. But Lugosi is too rigid, too dignified to attain his full force. His role yearns for a looser interpretation. Still, he makes his mark in the scenes they share and their final meeting, the death scene for Benet, ranks among their most powerful together.

The profits, as well as the quality, of the Lugosi-Karloff melodramas became increasingly smaller. The first talkie horror cycle was progressing in a similar fashion, and after *DRACULA'S DAUGHTER* (another Lambert Hillyer work) went almost totally unnoticed. Universal curtailed horror film production. Karloff would not receive a worthy role for over two years; Lugosi was virtually unseen on the American screen. Lucifer himself must have missed them, for 1937 was the poorest year the film industry had ever known. To boil their emptying



Scenes from Universal's *THE INVISIBLE RAY* (1936). LEFT: Karloff, Lugosi and Frances Drake. ABOVE LEFT: Karloff and Lugosi on the set. ABOVE RIGHT: Karloff as Janus Ruck.

pot, Universal re-realized some of their bigger moneymakers, among them a double bill of *DRACULA* & *FRANKENSTEIN*. When the receipts of this venture overtook the original profits of both films, horror was officially revived. Late in 1938 Universal enlisted the screen's top villains, Karloff, Lugosi, Lionel Atwill and Basil Rathbone, to star in *SON OF FRANKENSTEIN*. Rathbone, who in the previous four years had played almost every villain in classical literature, received top billing and the title role as the son of the infamous Dr. Frankenstein. Lionel Atwill portrayed the one-armed Inspector Krogh, a role tailor made for the actor's solid dignity and cultured histrionics. Boris Karloff played the monster for the third and final time, and Bela Lugosi became Ygor.

Ygor was a blacksmith who had robbed graves for Baron Frankenstein. He earned the gallows for his crimes, but even the hangman's noose rejected him, leaving him with a broken neck, a bone in his throat and a thirst for revenge. No character could be less typical of Bela Lugosi. Eight years after starring in *DRACULA*, almost a decade as a horror king, Lugosi had never donned any makeup heavier than a small beard and mustache (*THE INVISIBLE RAY*) or a curly haired wig (*WOMEN IN THE MUSE*). Ygor was a grisly old man whose broken neck protruded hideously on his deformed body. Dressed in rags and wearing a motley beard, he spoke in a raspy, crude voice. During more prosperous times Lugosi might have refused the part; instead he threw himself into the role with an unhesitated relish. As a result Lugosi all but steals the film. His intonations which made *Dracula* magnetic make Ygor equally unforgettable. The secret of Lugosi's success in the part is that he does vary the style of acting he used as *Dracula*. "I never drink wine," was a classic example of Lugosi's rhetoric in *DRACULA*; his pause before the word "wine," as well as the emphasis he places upon it, leaves no doubt as to what he does drink. By the same token, his similar handling of the line, "He was hunting," leaves no doubt as to the nature of the prey. However, Ygor is far more than the pure evil that was *Dracula*. He is crafty, with a bitter humor and able to assume a schoolboy innocence whenever the occasion calls for it. The character never loses its charm with each re-viewing of the film, and each re-viewing sways one a little more to the theory that 1942's *THE GHOST OF FRANKENSTEIN* was actually a sequel to the adventures of Ygor, rather than those of the monster.

At fifty-one years of age, Boris Karloff was just a little too old to expand upon his legendary interpretation of the monster, or so Universal must have thought. The monster's costume was changed from the dark coat seen in *FRANKENSTEIN* and *Bride of Frankenstein* to a wolfskin jacket. The change was made not to give Karloff a variation of wardrobe, but to allow him to conceal heavy muscular padding. Unfortunately, these alterations succeed only in giving the monster a roly-poly appearance, and in the following films the monster was restored to his previous garb. Despite the tampering and the three powerful costars, Karloff delivers a memorable performance. His initial scene wherein the

monster sees his inhuman form in a mirror, and the scene in which the monster finds Ygor's body rank among Karloff's finest moments and are perhaps the most eloquent examples of postwar's Vance Chaney, Sr. Nonetheless, these summits are few and far between. One aches for more screen time for the monster and for more intelligent use of the screen time the monster does have. Too often the script has Karloff lumbering like a robot. While this last and least of Karloff's monsters is still an infinity above those of all his successors, in the final analysis he is but a mannequin for Lugosi to dance around and those golden moments are only outbursts of Karloff's otherwise suppressed genius.

SON OF FRANKENSTEIN was immensely successful and prompted Universal to match Rathbone and Karloff under the same director in *TOWER OF LONDON*, a fine mixture of horror, history and Shakespeare. The film was, however, heavy on violence and sadism and dramatically inferior to the historical spectacles of the larger studios. So, after Lugosi and Karloff spent most of 1939 shuttling back and forth from studio to studio, Universal signed them to co-star in *BLACK FRIDAY* for January production and March release. *BLACK FRIDAY* is a largely forgotten and underrated film. When viewed today, it emerges as a fast-paced, unique entry into the Universal gallery of fantasy films, as well as a fine variation of the Jekyll and Hyde theme. The real star of the film is Stanley Ridges, himself largely forgotten and underrated. He plays George Kingsley, a college professor who, thanks to Karloff's surgery giving him part of another man's brain, becomes a New York gangster. Ridges handles both roles with an ease and confidence that quite makes the film. Unfortunately, the two horror-masters shared no scenes.

Karloff's role was thoroughly stereotyped and matches closely the mad doctors he was playing currently for Columbia Pictures. Ernst Sovac, a refugee from the European war, has taken residence in the Midwest. To save his friend's life he transplants part of a dying gangster's brain but, when he learns that the gangster had hidden a half a million dollars, he cannot resist exploiting the dormant memory and thereby ruins his patient's life. Karloff had played the role before and would play it again, but as Sovac he is unusually sharp. The makeup and wardrobe give him an impeccable appearance and accentuate a pair of burning eyes and a quietly sinister diction. For the first portion of the film he quite dominates the story and assumes a secondary importance only when the locale is shifted to New York City. There is one unfortunate aspect to the role which could easily have been avoided--the constant references to Sovac's being a refugee from some European country. By 1940 the Britisher's accent was not pronounced, and his extremely cool manner almost totally conceals his lisp. The fatal touch is the casting of Allis. American apple pie Anne Gwynne as his daughter. However, the unbelieveability of Karloff and his daughter as German Jews (as the film implies) is minor, and *BLACK FRIDAY* is one of Karloff's better and more underrated performances.

While Karloff is comfortably cast into a familiar part, Lugosi is surprisingly cast as Eric Marney, a New York gangster also in quest of the half-million dollars. Understandably he is not the scene-stealer he often was, but like Karloff he looks smart in his role. He brings a striking contrast to the part and even works some well-chosen broken English into his dialogue. Except for a small appearance, Lugosi is unseen for the film's first half. As the storyline progresses, Marney pops up frequently, but only for brief appearances and the part is too short for any depth. Still the role is a pleasant change of pace for Lugosi, and by no means a tragic miscasting as some hasty reviewers have stated. To promote their film, Universal conceived an outrageous publicity stunt. Marney meets his end by suffocating in a closet. Lugosi was to be hypnotized into thinking he was actually dying. Mamley Hall, a famed astrologer and hypnotist, was recruited to hypnotize the actor. From the press reports, it is more than obvious that many of the journalists present doubted the reality of the venture. Karloff's insistence that he had never seen his costar act so informally, and a physician's testimony that Lugosi's pulse reacted as would a suffocating man's, lend credibility to the experiment. Whether or not he was actually hypnotized does not affect the actual scene, which carries a real grip and is, at the very least, a fine debating point.

Indeed the entire film gives movie buffs much to ponder and discuss. For instance, it is always interesting to me to imagine a reversal of roles. Just prior to making FRANKENSTEIN Karloff had gained a certain notoriety in underworld roles. Dope peddlers, ex-cons, hoodlums, degenerates and Paul Muni's chief rival in SCARFACE were all to Karloff's credit. As Marney, Karloff would have been far more at home than Lugosi, and far more loathsome. Conversely, Lugosi would have been more comfortable playing a political refugee. No apologies are necessary, however, for what is truly an entertaining film.

The titans met again in 1940 in RKO's YOU'LL FIND OUT, a vehicle for handleader Kay Kyser which

also starred Peter Lorre. The film has no attractive qualities other than a few nicely subversive moments by Lorre and a sence by swami Lugosi. Karloff is predictably sinister in a thoroughly stodgy role, and Lugosi, except for one or two serie moments, is equally unimpressive. One of those poor Hollywood combinations of horror and comedy, YOU'LL FIND OUT is the only truly bad film the men made as a team (excluding GIFT OF GAS), and perhaps it is intentional, or at least neglectful, that they do not rise above their material.

Universal might have considered another union of Lugosi and Karloff, but such was not to be. Karloff was, as always, looking for good non-horror parts and seized the chance to play the comic villain in the Broadway production of ARSENIC AND OLD LACE. Lugosi, too, heard the calling of the stage and with Edward Van Sloan and Dwight Frye, organized a touring company of DRACULA. Never again would they appear in a Universal film together. In the years which followed, Karloff was largely absent from the screen due to his success on the stage. Lugosi appeared quite frequently in films, but were cited there not these were Monogram vehicles. At Monogram Lugosi's reputation went through a humiliating degradation. While he occasionally landed a meaty role at another studio, he was left hopelessly floundering for most of the early '40's in some of the worst films ever made. On the other hand, Karloff returned to Hollywood with an added prestige and a choice of roles. Perhaps his best role of the decade came in 1941 in Val Lewton's THE BODY SNATCHER, which was not released until 1945.

The studio, RKO, obtained Lugosi for a bit part which afforded him only one substantial scene--the last scene he and Karloff would ever share. The son of a political refugee from Russia, Val Lewton came to prominence as the producer of RKO's horror films of the forties. With literate scripts, a company of talented performers and an incredibly picked group of directors and film editors such as Robert Wise, Jacques Tourneur and Mark Robson, Lewton turned out some of the most effective horror films ever made. When his films appeared on the lists of "Fear's Ten Best" of the critics, Lewton became a much admired and imitated filmmaker. THE BODY SNATCHER, an adaptation and improvement of a Robert Louis Stevenson tale, was a major production in the eyes of respect. In the opinion of many, Lewton's finest film. Beyond doubt it is the showcase of the talents of Henry Daniell, an actor who specialized in dignified villains, and Boris Karloff, free of heavy makeup and obviously enjoying every minute of his performance.

In the Stevenson tale, Karloff's character, John Gray, is a somewhat dim-witted, boring individual whose abilities cannot extend beyond snatching the dead from their graves. With some extraordinary dialogue Karloff completely transformed Gray to a convincing cutthroat, something of a cross between Long John Silver (another Stevenson character) and Lugosi's Igor. The actor brings a great many dimensions to the role, particularly a cynical humor which he maintains throughout the entire film. In one scene Dr. MacFarlane (Daniell), in a tavern with Gray, is brooding over his failure to correct a patient's defective spine. Half drunk, he illustrates by setting wine glasses, representing spinal discs, in a column. Gray, who also has been drinking, sends the glasses crashing to a corner, grins and ridicules the doctor's inability to master the body in life as he is able to master it in death. Karloff's glistening eyes and leering expression make the moment thoroughly terrifying for MacFarlane and spellbinding for the viewer. The forties gave Boris Karloff few worthy roles and his admirers should be thankful for his brief but productive service with Lewton.

One evening after completing the night's deliveries, Gray returns to his flat to find MacFarlane's manservant, Joseph, a potential blackmailer. Bela Lugosi is obviously miscast as the half-witted Joseph. He tries hard, slurring his words and wearing a dead-pan stare. Joseph sits in suddled confusion as Gray dances around him, singing little poems and telling the story of Burke and Hare. A partnership! But before Joseph can become an efficient body snatcher, he must learn the delicate technique used by Burke to murder his victims. After a minor scuffle, Joseph lies dead on the floor. Critics appreciated the scene, and rightly so, for it is truly effective.



ABOVE: Karloff, Lugosi and Ernest Borgine in SON OF FRANKENSTEIN. LEFT: Karloff as Ernest Borgine in SLACK FRIDAY.

The evolution of the Lugosi-Karloff relationship and competition is represented in the scenes they shared--from the first moment Vitus Werdegast met Hjalmar Poelzig to the humiliating death of Joseph at the hands of Gray. In 1934 Lugosi and Karloff truly were rivals. Although Karloff had attained greater success, due in part to the fact that he had a Universal contract originally intended for Lugosi, the Hungarian's following, a cult which to this day remains religiously loyal, assured him of a tireless audience. By the mid-forties, however, this rivalry was a thing of the past. Karloff's prestige grew consistently as Lugosi, lost in the abyss of Monogram, continually waned. For the skeptics who recognize no clear-cut competition anywhere in those years, there is one undeniable case in which the box-office powers of both stars were brought into open conflict. Late in 1932 two fantasy films of vastly similar nature premiered. Fox's CHANDU THE MAGICIAN and MGM's THE MASK OF FU MANCHU both dealt with a power-mad maniac bent on ruling the world through the use of a death ray, boasted a welter of super-scientific gadgets and emerged as serial-like features with thrill upon thrill. The villain of CHANDU THE MAGICIAN, Roxor, "the last of a race of emperors descended from Alexander," was played by Bela Lugosi; Dr. Fu Manchu, an Oriental intent on destroying the white race, was played by Boris Karloff.

Through Universal Pictures, MGM obtained Karloff to play the lead in Sax Rohmer's MASK OF FU MANCHU early in 1932. News of the venture drifted into Fox Studios. They already had screen rights to the popular radio serial, "Chandu," as well as the services of Edmund Lowe, a matinee idol who was perfect for the lead. Lowe suggested Bela Lugosi for the part of Roxor. Lugosi and Lowe had co-starred in a number of films including SILENT COMMAND, Lugosi's American screen debut. While no definite evidence proves a theft of ideas, many similarities of plot and characterization stretch the power of coincidence.

Both Karloff and Lugosi were the ideal choices for their roles. Karloff, his height boosted to six and a half feet by special shoes, combined his quiet restraint, typical of the Oriental, with a gleeful humor, typical of the wily Fu Manchu. While a number of fine actors, among them Warner Oland and Christopher Lee, would play the part, Karloff's portrayal remains definitive. Lugosi at his thinnest and his sexiest brought a great virility and a daredevil but dignified flair to Roxor. Director William Messias and photographer James Wong Howe seem to have been unusually appreciative of Lugosi's features and gave him some of the finest close shots and camera angles ever taken of his fabled face. It is a true pity that both films are so rarely seen today. CHANDU THE MAGICIAN is one of

dozens of fine films of the thirties which lie forgotten in the vaults of the large studios. Racial implications, barely hinted at in CHANDU are overbearing in MASK OF FU MANCHU. In an age when man is rising above the age-old prejudices, there is little wonder why a film whose hero (Lewis Stone as Mayland Smith) is devoted to keeping the yellow man in his place and whose villain intends to destroy all white males to mate with their females should be kept in hiding.

A comparison of Lugosi to Karloff judged only on the films in which they costarred gives, as stated at the outset of this writing, a slanted view in favor of Lugosi. In the final analysis, there can be no doubt that Karloff possessed the greater talent and ability -- and herein lies their difference. Lugosi's unique appeal lends itself particularly well to criticism. A film cult grows not around an actor who relies on talent or versatility but, rather, around a figure who possesses a distinctive quality or trademark. The cults which swear allegiance to Bogart, Brando, Laurel & Hardy, Lugosi and several others are quick to defend their idol's dramatic talents; but they are first drawn to these performers by a strong, highly singular personality. While Boris Karloff maintained his popularity until his death, a Karloff cult, as such, has never existed. Thus, the box office rivalry, a rivalry in which Bela Lugosi was never more than a shakey second, is not what is subject to debate. What is constantly argued is the more abstract friction between talent and professionalism (Karloff) and magnetism and personality (Lugosi). Both these entities are needed for a truly great fantasy film. Within the past few years films stressing one quality while neglecting the other have failed. THE ILLUSTRATED MAN, a film laden with talent and lacking charm, and THE DOWN WITH HURROR, a mystifying work which sorely needed a professional touch to unify it, are classic examples. Conversely, such films as ROSEMARY'S BABY, the better works of Cornell and the earlier achievements of Hammer possess a fine balance between talent and magnetism. The masters of cinematic horror, Ted Browning, James Whale, and Val Lewton, although infinitely different in technique, always tempered their films with each. For these reasons, THE BLACK CAT, the finest union of Lugosi and Karloff, is a spellbinding film.

The supremacy of Lugosi and Karloff, like the supremacy of Mantle and Nays, can be debated forever. Your author, a Lugosiist at heart, as I suspect is obvious despite my attempts at objectivity, has tried to present only supportable opinions and, accordingly, will draw no definite conclusion. What the fans of both men can be thankful for is that the careers of both paralleled and frequently overlapped, thus providing a rich history and some of the most memorable moments of the horror film.





A REVIEW BY JIM WYDORSKI

The science fiction "B" films of the fifties ran the gamut from the eminently literate to the utterly juvenile. Depending on how you judge a film William Cameron Menzies' *INVADERS FROM MARS* could fall into either of these two opposing categories.

Made in 1953 by Edward L. Alpers, who had done many low budget detective and western films through the forties, *INVADERS FROM MARS* was his first major venture into the realm of science fiction, which at the time was box office dynamite.

Alpers apparently intended his product for the children's matinee market on Saturday & Sunday afternoons, for included within the picture are all the juvenile clichés common to the "popcorn & soda" set. There's the youthful hero, monsters, guns, action, a 41 love interest, more action, and more monsters. Yet through all these obvious production

restrictions, *INVADERS FROM MARS* goes beyond just the run of the mill space-opera common to the early fifties.

Director William Cameron Menzies, noted for his work on *THINGS TO COME* and *CHANGU THE MAGICIAN* in the mid 1930s, put together *INVADERS* as his last film venture, and although it has been criticized and panned by many serious filmographers, *INVADERS FROM MARS* stands as the undiscovered golden nugget in a vein now thought to be thoroughly tapped out. For those who haven't seen the motion picture, the story line concerns itself with a young boy named David MacLean (Jimmy Hunt) who stands as the sole witness to the arrival of invaders from space. With these Martians hidden securely underground, David's incredible story is first looked upon with laughter and scorn, but finally believed when a positive adult sighting is offered. Throughout this David's parents, friends and neighbors all helplessly under the control of the invaders, kill their electronically controlled "flunkies" on just an impulsive whim. When the monsters are finally destroyed in the film's conclusion, the audience is told that everything presented was in actuality just the product of David's hyperactive imagination; but then, lo and behold, his dream starts to become reality.

And through it all, from its original release to its constant re-running on independent television stations, *INVADERS FROM MARS* continues to draw harsh criticism and rounds of laughter from most viewers—when in fact it stands as one of the most brilliantly conceived fantasy films of the 1950s.

Now that's a very rash statement, and the question will no doubt arise, "How's he going to back that one up?" To answer this we must start with the idea that this story on the screen is all the product of a child's dream. *INVADERS FROM MARS* could readily be labeled as a nightmarish science fiction answer to *THE WIZARD OF OZ*. In both films a child is lost in the wild conceptions of the imagination. The main difference being that the audience suspends its belief in reality in *OZ* when Dorothy reaches the fantastic land of witches, robots and munchkins; yet in *INVADERS* the typical viewer is critical of David's audio-visual environment because of the closeness of his dream to the concrete conceptions of the everyday world.

But is there really call to consider David's world a place of known dimensions? Set designer Boris Leven, who most recently worked on Robert Wise's sf effort *THE ANDROMEDA STRAIN*, obviously tried to embody a dream-like atmosphere within the construction of all his scene designs. Take careful note of the long corridors, void of all decoration, that appear in several forms throughout the film.



TOP LEFT: Hillary Brooke stands against Boris Leven's backdrop of dead, branchless trees. Note where the set ends at the top. TOP RIGHT: Miss Brooke walks down the long, empty corridor of the police station. BELOW LEFT: Another view of the set as Jimmy Hunt runs toward the Police Sergeant. BELOW: Robert Shayne in the bare laboratory set, made to appear larger through the use of a mirror.





First in the police station, where the walls are a bare, sterile white—save for a wall clock with hands that never move. Secondly in the scientist's lab, whose walls portray a forced reality with their antiseptic blue color. Thirdly at the observatory, where again rooms are completely devoid of any objects—including such necessities as light fixtures, electric outlets, base boards or wall trimmings.

Leven's use of stark outdoor settings also lends a great deal to the film's look of being out of proportion. The dead, branchless trees, the globular bobbles of the subterranean Martian tunnel and the inherently simple look of the invaders' saucer all lend themselves to the progressing air of unreality.

The actors within the film are directed admirably by Menzies, in a good attempt to simulate the "realness" that often accompanies a nightmare. Leif Erickson and Hillary Brooke, as the boy's parents, work excellently to convey the alien coldness of people possessed, so much in opposition to what would be expected of them as the loving father and mother.

Menzies also brings his characters in and out of the picture without constant justification of their existence. When David discovers a neighbor's house on fire, John Eldridge playing a Mr. Turner rushes into the picture with a hose, water and no explanation. Secretaries and army generals also appear with expectations of returning later on—yet are never heard from again. Those who have dreamed (and haven't we all) can no doubt recall a senseless reverie where people, both known and unknown, have moved about from role to role. Menzies' use of this technique greatly substantiates this notion of it all being part of a dream.

Another effective asset to the picture's overall unreal quality is the terrifyingly eerie music score by Saul Kraushaar. Composer Kraushaar had up till then never written anything sensational, working mainly on westerns and comedy programs such as "The Abbott & Costello Show". His score for *INVASION FROM MARS* was a distinct departure from all his previous music in that it employed unique choral arrangements performed completely acappella in most instances.

While orchestral instrumentation is used in various places, all the musical pieces are of a calibre not usually encountered in a science fiction movie. Kraushaar's choral group conjures up visions of a dying Martian landscape or the wailing



FAR LEFT: Morris Ankrum is attacked by a Martian mutant. Note edge of saucer on the monster's suit. TOP LEFT: Jimmy Hunt takes careful aim with his fan-cool bubble gun. TOP RIGHT: Leven's design for the Martian tunnel with balloon-like wall trimmings. LEFT: Filming the sequence in the observatory.

of frightened minds in hell. It is truly one of the best and most effective scores of its type.

Finally the most important factor contributing to the dream-like interpretation of the production is Menzies' constant over-seeing of the entire work. His sense of timing and direction accounts for much of the film's success. Accepting the fact that the motion picture is just a child's nightmarish fantasy was Menzies' springboard for a wealth of interesting ideas and innovations. Take for example the horribly cold alien expressions he garnered from the stock company of actors; one where a small, frail child is caught in the domination of the Martian intelligence is particularly effective.

One of the most blatant criticisms of the film, however, are the obese Martian slaves that run stiffly about in suits obviously dashed off on the spur of the moment. Now it could be said that the use of the "zippered root suits" coincided with the child's conception of what a Martian should look like. Young David, we learn at the outset, is overly intrigued by the world of outer space, and his mother readily admits that the boy is always reading "those trashy science fiction magazines." But to pass this off would be a cop-out, for it's obvious that the costumes were in fact hastily whipped up and could have been made with much more detail and care in relation to the values maintained in other parts of the picture.

In opposition, the film's most brilliant conception is the encased Martian intelligence that silently, but maliciously, controls the efforts of the attempted earth takeover. Cold and calculating, the Martian "mankind" is probably one of the most unforgettable horrors of that early science fiction period. The uncredited actor who portrayed it turned in what is by far the most convincing performance of the production.

Without uttering a word, his eyes and facial expressions conveyed all the hatred, ruthlessness and contempt that was needed to strike fear into both David as well as the audience. The tentacled head, created by special make-up artist Anatole Robbins, was described this way by scenarist Richard Blake (a pseudonym supposedly taken by Menzies and Alperston):

"[The Martian] is about thirty inches in height, most of it head, which is bald, monstrously domed, with a tiny ageless face and deep-set eyes that peer from their sockets with a strange ophidian luster. There is a suggestion of a stomach, with the appendages trailing off into vague tentacles. He is entirely covered by the plastic bell jar, and sits so frozen and unmoving that he appears to be a wax figure until we are suddenly aware of the eyes moving to the right and left."

Unfortunately the ad campaigns for INVADERS played up the Martian giants-with posters and stills rarely relying on the intelligence for seat-selling power.

Today much of what Menzies intended INVADERS FROM MARS to be has been lost to merciless independent television presentations. In most cases the original color print is no longer used, having been supplanted by an inferior doped black & white film copy.

20th Century-Fox, the original releasing company that handled INVADERS, has long since sold their American distribution rights to smaller 16mm houses across the country. What they've done, besides deleting the color, is remove small segments of the movie for easier programming in TV's cherished 90-minute slot. Most times Arthur Fraas's beautiful opening narration has been cut, along with the whole build-up to the boy's nightmare dream sequence. Many viewers have never seen the parents in other than their zombie-like alien stance. Menzies' early presentation of the "loving and interested" couple is later crucial to appreciating David's dismay when they change. But, alas, the cutters rarely cut for art's sake!

English author John Baxter, in his recent book

Science Fiction in the Cinema, states with assurance that INVADERS FROM MARS was released in 3-D on its premiere London billing in 1954. This unusual fact (although the American pressbook mentions nothing of dimensional photography) seems to hold water just on a basis of viewing the film. Made in the era when 3-D was in vogue, the film's credits are printed in depth blocking against the background of different sized planetoids. The placement of props and people in the front, middle or back of the scene would seem to denote the use of common 3-D techniques. Baxter also mentions the repetitive use of certain stock armed forces scenes that were employed sometimes up to three times because of the great shortage of dimensional footage. This is another case in point for its having been originally filmed in three dimensions.

To sum up a film like INVADERS FROM MARS as a classic would be hopelessly futile. You either enjoy watching it or you don't--there's rarely an in-between. INVADERS is, in the author's estimation, a good film that bordered on greatness. It must constantly be remembered while viewing that it is all the work of a boy's imagination, and nothing more. Accepting this, why not take another look next time it's aired--you may be in for a surprise.

INVADERS FROM MARS

Released by 20th Century-Fox. Produced by Edward L. Alperson; Production Designed and directed by William Cameron Menzies; Screenplay by Richard Blake; Associate Producer: Edward L. Alperson Jr.; Photographed in Color by John Seitz, A.S.C.; Color Consultant: Clifford D. Shunk; Wardrobe designed by Norma; Art director: Boris Leven; Editorial supervision: Arthur Roberts, A.C.E.; Assistant directors: Ben Chapman; Second Assistant Director: Leonard Kunoody; Music by Raoul Kraushaar; Script Supervisor Mary Yerke; Makeup by Gene Hibbs; Set Dresser: Eddie Boyle; Hairdresser: Ruby Felker; Women's wardrobe: Olive Konitz; Men's wardrobe: Gene Martin;

Special Photographic Effects: Jack Cosgrove; Sound: Earl Crane Sr.; Special Makeup Product: Anatole Robbins.

Dr. Pat Blake.....Helena Carter
Dr. Stuart Kelston.....Arthur Franz
David MacLean.....Jimmy Hunt
George MacLean.....Leif Erickson
Mary MacLean.....Milly Brook
Colonel Fielding.....Morris Ankrum
Sgt. Rinaldi.....Max Wagner
Kathy Wilson.....Janine Perreau
With: Bill Philipps, Milburn Stone and John Kildridge.

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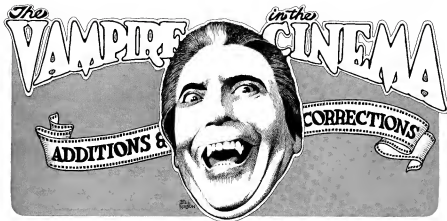
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NOTE: Many of the titles discussed below have already received lengthy coverage in previous issues of PHOTON, but have been listed again because of new information. Titles preceded by an (*) fall into this category. New titles of a non-vampire nature (i.e. supernatural films with semi-vampire elements; "vamp" films of a romantic nature; titles in which the "vampires" are super-artists) have been noted with an (*).

***LE MANOIR DU DIABLE** 1896
(THE HOUSE OF THE DEVIL) This French silent short, which was eventually released in the U.S. under the title of THE HAUNTED CASTLE, may well be the first horror film ever made. British writer Denis Gifford listed it as the first vampire film in his book, Movie Monsters. In PHOTON #19 I wrote that, although THE DEVIL (played by French film pioneer Georges Melies) retreats from a brandished crucifix and disappears into a cloud of smoke, its inclusion as a vampire title is doubtful. This prompted Mr. Gifford to write me and note that I had not quoted all he had said about this film, namely that the Devil, in the form of a huge bat, flies into the room then changes into human form and retreats into a cloud of smoke. Nevertheless, I am still of the opinion that Melies had no vampiric implications in mind when he achieved this effect, as he was a man who enjoyed using camera trickery on his audiences.

LEGEND OF A GHOST 1908
French FRERE FRERES silent. This early silent movie running approximately 1,016 feet seems to be the first "true" vampire title we have yet run across. We have few other details, but THE MOVING Picture World reviewed the film in June of THAT YEAR with a long synopsis, a condensation of which follows:

A young woman passing through a cemetery late at night is suddenly startled by a voice coming from

one of the graves. A ghost appears and compels her to stay, telling her that she must undertake a journey to the "kingdom of Satan" to obtain a bottle of the Water of Life which will restore him to life. The girl consents to do this and, summoning an army of soldiers and friends, begins her trek down into the bowels of the earth. Arriving at the gate of Satan's home, her army defeats the guardian demons. The Devil, seeing his life in peril, disappears in a cloud of smoke and thunder and begins to regroup his minions for another fight. Again the living conquer over the dead and the bottle is stolen by the leader of the victorious army and presented to the young woman. They are about to depart when a terrible explosion kills all but the woman. Fighting her way to the surface, through "dragons and vampires" who try to stop her, she successfully defeats them all and delivers the bottle of magical water to the ghost. Upon drinking from the flask the ghost is transformed into a handsome prince and the picture closes with the marriage of the once deceased man and his courageous bride.

Unfortunately, this appears to be another of the "lost" horror films which we will never have a chance to view.

***VAMPIRES OF THE COAST** U.S. 1909
Suspected of being a "vamp" film, this vampire title refers to outlaws.

***THE VAMPIRE** U.S. 1910
A new "vamp" film not previously listed.

***HIANATHA** 1911
Denis Gifford also defended the inclusion of this film, although he gives no hint as to what the vampires are. Seems to be substantiated by a German trade magazine of the time, but perhaps it is an "act" of vampirism.

***VAMPIRES OF THE NIGHT** 1914
Recent information reveals that the title characters were criminals.

THE VAMPIRE Selair silent 1914
A new genuine title is this early film in which a psychologist is bound by an oath to a mysterious order which demands that he kill his second wife by means of narcotics and a "huge vampire bat."

***VAMPIRE BAT AND ARNADILLO** Kalen silent 1914
A documentary.

***THE LATEST IN VAMPIRES** Universal silent 1916
Another early "vamp."

BRANKULA Hungarian silent 1921
Directed by Karoly Lajthay; Based on the novel

DRACULA by Bram Stoker.

This astounding discovery, the first known version of Stoker's book, was long rumored but without any sort of substantial proof until now. Again, however, other details are lacking.

"NOSFERATU, EINE SYMPHONIE DER GRAUEN" 1922

English cameraman: Guntner Krampe.
Cast (character names listed as in the German and English prints): Alexander Gramsch (Knock/Reinhold), Gustav von Wangelheim (Waldemar Butler/Jonathan Harker), G. H. Schell (Harding/Westenra), Ruth Landshoff (Annie/Lucy), John Gottow (Prof. Bulwer/Van Helsing), Max Nemets (Captain/Captain of "Demeter").

Of note is that the co-cameraman, Guntner Krampe, photographed many other British horror films in the '30s including Karloff's THE GHOU and TRANSATLANTIC TUNNEL.

"MARK OF THE VAMPIRE" MGM 1935

Additional cast members: Franklyn Ardell (Chauffeur), Lily Nalyn (Sick Woman), Leffie Tibury (Grandmother), Rosemary Gloss (Jankeeper's Wife), Guy Bellis (Englishman), Claire Vedara (English Woman), Baron Hesse (Bus Driver), Mrs. Lesovsky (Old Woman in Inn), Egon Brecher (Coroner), Christian Rub (Deaf Man), Robert Greig (Fat Man), Torben Meyer (Card Player), James Broadway Jr.

A minor mistake was reported in it in that it was the Inspector and Baron Otto who first inspect Sir Karell's crypt, not Doctor Zelca and Otto.

"DRACULA'S DAUGHTER" Universal 1936

Additional information: Nan Gray, not Nan Gray played Lili the model. The film also featured Christian Rub (not Nun-the Coachman), Paul Weigel (The Jankeeper), George Sorel (Police Officer), William von Brincken (Police Officer), Eric Wilton (Butler), Douglas Gordon (Attendant), Agnes Anderson (Bride), William Schramm (Groom), Owen Gorin (Friend), Elise Janssen & Bert Sproutte (Guests), Hedwig Reicher (Wife), John Blood (Bobby), Clive Morgan (Desk Sergeant), David Dunbar (Motor Bobby), John Power (Police Official), Guy Kingsford (Radio Announcer), Fred Nick (Stand-in for Otto Kruger), Kathleen Beck (Stand-in for Gloria Holden), Katherine Stanley (Stand-in for Marguerite Churchill), Pietro Sessa (Minister in deleted sequence), Paul Mitchell (Messenger in Transylvania in deleted sequence).



"THE RETURN OF THE VAMPIRE" Columbia 1943

Additional credits: Special Effects by Aaron Nadley; Set Decorations by Louis Diage; Associate Art Director: Victor Greene.

"SON OF DRACULA" Universal 1943

Additional cast members: Jack Rockwell (Deputy Sheriff), Robert Dudley (Kirby), Jess Lee Brooks (Steven), Sam McDaniel (Andy), Walter Sande (Jailer), Joan Blair (Mrs. Land), Charles Moore (Mathew), Emmett Smith (Servant), Cyril Delevanti (Coroner), Charles Bates (Tommy Land).

"GANDY GOOSE IN THE GHOST TOWN" U.S. short 1944

Also known as SIMPLY THE GHOST TOWN. In Color. An animated cartoon featuring "Dracula."

"MIGHTY MOUSE MEETS BAD BILL MUNION" U.S. 1945

In Color. Another animated short with a "Dracula."

"TRANSYLVANIA 6-1000" Warner Bros. short 1972

Looney Tunes cartoon satirizes Bugs Bunny in this color cartoon believed to have been produced in this decade.

"KYUKETSU GA" Japanese Toho 1956

(THE VAMPIRE MOTH). 80 minutes; Based on a novel by Seishi Yokomizo.

Cast: Kyo Ikeda, Akio Kobori, Asami Kuji, Kinuto Ito.

A detective solves a series of murders in which the only clues are teeth marks found on the victims' bodies and a bloodstained moth which creeps on the corpse. Murderer is revealed as not being a vampire.

"PONTIANAK (THE VAMPIRE)" Malayan Keris 1956

Cast: Maria Menado (Giri-Mutate-Vampire). The first in the Malayan's "most recent" vampire series (as of 1956) indicates that there are a great deal more unknown vampire titles lost in limbo in the Far East.

"DENDAN PONTIANAK" Malayan Keris 1957

(REVENGE OF THE VAMPIRE). Directed by B. N. Rao; Musical Score by Zubir Said.

Cast: Maria Menado (Giri-Mutate-Vampire), Ma Masroff.

Direct sequel to PONTIANAK.

"EL CASTILLO DE LOS MONSTRUOS" 1957

(THE CASTLE OF THE MONSTERS). Mexican film are often confusing in that many of their American release dates are incorrectly reported as the original Mexican release date. An issue of TV Guide listed this film as a 1955 release but, upon checking, it seems that the original release date must be fixed at 1957 and not 1962 as previously reported in PHOTON.

"SIMPAN PONTIANAK" Malayan Keris 1958

(THE VAMPIRE'S CHASE). In Cathay Scope. Third in the Keris vampire series featuring not only a vampire, but Hantu Butan (Spectre of the Forest), Hantu Galah (Numbec Ghost) and Hantu Kelawar



LEFT: Son Chaney Jr. menaces Frank Craven in SON OF DRACULA. ABOVE: Sara Lugosi, Edwared Allan and Henry Wade in MARK OF THE VAMPIRE.

(Bat Ghost).

ANAK PONTIANAK Malayan Shaw 1958
(SON OF THE VAMPIRE). Directed by Ramon Estrella;
Screenplay by Abdul Razak.
Cast: Nazimah, Haj Sattar.
A non-Keris produced vampire entry from
Malaysia.

CURSE OF THE UNDEAD Universal-Int'l 1959
A minor error uncovered since last time was
that a cross was not carved into the bullet which
destroyed the vampire; a fragment of the Holy cru-
cifix was attached to it.

†NOSTRADAMUS Y EL DESTRUCTOR DE MONSTRUOS 1960
Mexican Producciones Zozas Priego. Since last
time, upon reviewing both THE CURSE OF NOSTRADAMUS
and THE MONSTERS DEMOLISHER (the onscreen American
release title), it seems that while CURSE is still
the first in this series, MONSTERS is the direct
sequel with THE GENII OF DARKNESS next and THE BLOOD
OF NOSTRADAMUS last. Since all of these films pos-
sess the same atmosphere, casts, etc., it would
appear that all four films are 1960 productions.

†EL MUNDO DE LOS VAMPIROS 1961
(THE WORLD OF THE VAMPIRES).
Cast corrections: does not star either German
Robles or Abel Salazar as previously listed;
Guillermo Murray (Subotai), Silvia Poiner (Martha),
Martha Bauman (Leonor), Mauricio Garcés (Rudy).

†ANIKIA KNOTS (THE BAD FLOWER) 1961
Korean Sunglin; Directed by Yongmin Lee.
Cast: Chini Kiz, Yechoon Lee.
Confirmed as a 1961 release rather than the
previous guess of 1959-60, with Yechoon Lee in the
Christopher Lee role from Hammer's HORROR OF DRACULA.

L'URLO DEL VAMPIRO Italian Pao 1960's
(THE CRY OF THE VAMPIRE). Directed by T. Peco;
Director of Photography: F. Floucci.
Cast: Milton Chery, Perrino Spolletini, Gianna
Giacchi, Franco Vietri, Angela Cavalli, Antonio
D'Agostino.
It is suspected, but unfortunately not con-
firmed, that is an Italian production released
during the early 1960's, although it may well have
been a co-production between a number of countries.
The vampire is of the traditional Mexican/Italian
type--long fangs, cloak and broad-brimmed hat.
Conclusion has him deteriorating a la HORROR OF
DRACULA.

†KISS ME QUICK Fantasy Film 1963
Additional credits: Directed by Russ Meyer;
Director of Photography: Lester Kovac; Costumes by
"Sex of 5th Avenue".
Cast: "Sexton Friendly," Claudia Banks.

PONTIANAK KEMBALI Malaysian Keris 1963
(THE VAMPIRE RETURNS). Directed by Ramon
Estrella.
Cast: Maria Menado, Malik Solamat.

PONTIANAK GUA MUSANG Malaysian Keris 1964
(THE VAMPIRE IN THE CAVE). Directed by B. N.
Rao.
Cast: Suraya Haron.

THE CANDIDATE English Atlantic-Cosmat 1964
84 minutes; Produced by Maurice Duke; Directed
by Robert Angus; Screenplay by Joyce Ann Miller &
Quenton Vale; Director of Photography: Stanley
Cortez; Music by Steve Karmen.
Cast: Mamie Van Doren, June Wilkinson, Ted
Knight, Eric Mason, Rachel Rosen, Robin Raymond.
Also known as PARTY GIRLS FOR THE CANDIDATE,
the film contained a masked ball with costumed
vampires.

MSA MANHANG NI DRACULA Filipino 1964
(THE SECRETS OF DRACULA). No other information
currently available.

†SEXY PROHIBITED FEMININITY Italian 1964
Have been translated as SEXY-SUPER INTERDIT (which
was listed as a separate title in #13) for French
release.

†DRACULA--FRANCE OF DARKNESS Hammer 1965

Additional information: Released in the Philli-
pines under translated title of THE BLOODY SCREAM OF
DRACULA.

†SANTO CONTRA EL BARON BRACULA Mexican 1964
(SANTO VS. THE BARON BRACULA). Produced by Enrique



Vampires, Mexican style. TOP: Carlos Villarias as
Count Dracula on the Universal set during the
shooting of the Mexican DRACULA (1961). MIDDLE:
German Robles, who has probably played more vam-
pires than any other actor, in makeup as EL VAMPIRO
(1968). BOTTOM: Robles again as the durable vampire
in THE BLOOD OF NOSTRADAMUS (1960).

Vergara & Roy Fletcher; Directed by Jose Diaz Morales.

Cast: Santo, Fernando Oses, Ana Martin. From the stills, it appears that this picture might well be the Mexican equivalent of HORROR OF DRACULA with the Mexican wrestler Santo in a Van Helsing-type role.

'ORGY OF THE DEAD F.O.G. Distributors 1966
This film has recently been released in France and some parts of Canada as ORGY OF THE VAMPIRES, although there are no real vampires in it (just Criswell in a cloak, a werewolf, a mummy and a number of nude girls).

'MS. THUNDERBOLT GALLERY OF HORRORS 1967
Full credits to date: An American General picture; 82 minutes; In Totalvision & Pathe Color; A Dorad Corporation-Boreal Enterprises Inc. Co-production; Released in 1968 as THE BLOOD SUCKERS; Also known as GALLERY OF HORROR and GALLERY OF HORRORS; Released to television as RETURN FROM THE PAST; Produced by David L. Hewitt & Ray Dorn; Associate Producer: Gary R. Heacock; Directed by David L. Hewitt; Screenplay by David Prentiss & Gary R. Heacock (Russ Jones is not credited); Based on stories by Russ Jones; Director of Photography: Austin McKinney; Art Director: Ray Dorn; Edited by Tim Hinkle; Lighting Director: John McNichols; Makeup by Jean Lister; Sound Recording: Jay Mathaway; Set Construction: American-International Studio Service.
Cast: John Carradine (Narrator); "The Witch's Mirror": John Carradine (Tristram Haibin), Roger

On the set of DRACULA--PRINCE OF DARKNESS (1966).
BELOW: Director Terence Fisher discusses a scene with Christopher Lee. BOTTOM: Taken when the executives of British Lion visited Frog Studios. The photo was captioned by Christopher Lee.



Gentry (Bob Farrell), Karen Joy (Julie Farrell), Vic McGee (Doctor Finchley); "King Vampire": Ron Doyle (Brenner), Margaret Moore (Mrs. O'Shea), Ron Brogan (Marsh), Roger Gentry (Mob Leader); "Monster Raid": Rochelle Hudson (Helen Spalding), Ron Doyle (Doctor Spalding), Ron Gentry (Doctor Fearful), Vic McGee (Benson); "Sparks of Life": Lon Chaney (Doctor Mendell), Ron Doyle (Doctor Cushing), Joey Benson (Doctor Sedgewick), Vic McGee (Amos Duncan); "Count Alucard": Roger Gentry (Jonathan Harker), Mitch Evans (Count Alucard/Dracula), Karen Joy (Medina), Vic McGee (Burgomaster), Gray Daniels (Coachman), John Kerr (in sequence from THE PIT AND THE PENDULUM in long shot).

Having personally seen this film since #19, I can confirm my own suspicions and Larry Richardson's comments that it is one of the cheapest and most poorly handled films of all time. The sets are cardboard, the younger actors amateurish and the old pros insultingly misused. The stories are of the lowest mentality inspired by the recent horror-comic cycle. A travesty of filmmaking.

'EL IMPERIO DE DRACULA Mexican 1967
(THE EMPIRE OF DRACULA).

BATMAN FIGHTS DRACULA Filipino 1967
Also known as BATMAN VS. DRACULA.

LA MARCA DEL HOMBRE LOBO Spanish Maxpar 1967
(THE MARK OF THE WOLFMAN). 1.3.1. In color. Eastmancolor. 70mm, Hi-81/Stereo and 3-Dimension. Also known under various other titles including DR. VAMPIRE DES DR. DRACULA (THE VAMPIRES OF DR. DRACULA), DER WOLFENSCHEICH (THE WOLFMAN), EL HOMBRE LOBO (THE WOLFMAN), THE WOLFMAN OF COUNT DRACULA (translated Filipino release title), HELL'S CREATURES (title reported in British magazine Continental); Directed by Enrique L. Egullus; Screenplay & STORY by Jacinto Molina; Director of Photography: Emilio Forcort; Music by Angel Arteaga; Art Director: Jose Luis R. Ferrer.

Cast: Manuel Manzanque, Aurora de Alba, Jose Nieto, Paul Naschy, Diana Konopka, Dianik Zurakowska, Julian Usparte, Rossana Fanni, Carlos Casaravilla.

This picture reportedly broke all attendance records for any Dracula picture when it opened in Manila last year. Set in the Tyrol region, the film supposedly opens with a army girl withdrawing the silver cross from the last of the Wolfsteins' chest and the cadaver slowly takes on hideous life once more in the form of a werewolf. Waldemar, son of a noble Polish family, is bitten by the monster and is affected himself. A strange professor and his beautiful wife are brought in to help but are eventually disclosed as vampires and Waldemar and his lovely fiancée are able to find peace together only in death. Perhaps part of the reason for the film's great success is that it is the first vampire film made in 3-D.

UPLOR (VAMPIRE) Polish KADR short 1968
In Color; 30 minutes; Directed by Stanislaw Lenartowicz; Screenplay by Ziemowit Federkl 8 Stanislaw Lenartowicz; Based on a work by A. K. Tolstoj; Director of Photography: Jerzy Stanwicki; Music by Wojciech Kilar.

Cast: Jan Machulski (Runiewski), Aleksandra Zawierusznka, Jagdiga Chojnacka, Zdzislaw Karczewski, Ryszard Roncowski.

This Polish entry was shown at the annual Science Fiction festival at Trieste in its year of release. Briefly, a young man named Runiewski arrives at an elegant ball and receives a warning that there are certain persons among the guests who, though dead for a long time, have retained their human form and are in fact vampires sucking the blood of young people. The old Countess Sugrobina is supposed to be one of them and Dasha, a young and lovely girl, is to be her next victim. Runiewski, who is in love with Dasha, attempts to save her life and sets off to the Countess' country house where he experiences some strange and mysterious incidents. However, all of them are eventually explained rationally, but what explanation can be advanced for an unlabeled cut on Dasha's neck which looks like a bite?

SANGRE DE VIRGENES Mexican Asteca 1968
(BLOOD OF THE VIRGINS). In Color; Directed by Emilio Vieyra; Produced by Orestes Trucco.

Cast: Gloria Prat, Ricardo Baulao, Susana Beltran, Rolo Puente.

The posters of this Mexican film indicate vampires. No other information available.

A VAMPIRE'S NOSTALGIA Yugoslaviana 1968
This title is unconfirmed, and may not exist.

MAIENKA Spanish Triton-Victory/Italian 1968
74 minutes; Co-produced by Italiana Lobra; In Eastmancolor; Directed & Screenplay by Armando Gassio; Director of Photography: Fulvio Testi; Music by Carlo Savina.
Cast: Anita Ekberg, John Hamilton, Diana Lorys, Julian Ugarte, Adriana Ambesi.

This is the final release title of the film mentioned in #18 as **THE MIDGE OF THE VAMPIRE (LA MIDGE DEL VAMPIRO)**, but may not contain vampires after all. The Count of Weiduck Castle possesses the secret of immortality. There are also secret passages & witchcraft.

EL VAMPIRO Y EL SEXO Mexican Azteca 1969
(**THE VAMPIRE AND SEX**). 85 minutes; In Color; Also known under the translated title of **SANTO AND DRACULA'S TREASURE**; Produced by William Calderon Stahl; Directed by Rene Cardona; Screenplay by Alfredo Salazar; Music by Sergio Guerrero.

Cast: Noelia Noel, Aldo Monti, Santo, Roberto Rivera, Carlos Agosti, Phil Gonzalez, Alberto Rojas. The earlier Santo pictures were hardly good, but this one, in which a reincarnation machine allows a girl to relive another girl's life & encounter with Count Alucard (Dracula), is lacking in any attempt at atmosphere. Story seems something of an adaptation of the Charles Griffith and Mark Hanna script for Corman's **THE UNDEAD** (1957).



ISABEL--A DREAM Italian 1960's
Directed by Luigi Cozzi.

Unconfirmed as a professional film, although release date seems to be around 1968. An actor with a Dracula mask; Frankenstein's Monster; the Mummy and others are featured.

LOVE AFTER DEATH Mexican 1960's
THIS FILM, directed by Glauco Del Mar, was released in the U.S. by an independent distributor and in France, Belgium and parts of Canada under the titles **DE VAMPIER VAN NEW YORK** and **LE VAMPIRE DE NEW YORK**. It is hardly more than a nude-horror item about a man who suffers from cataplexy and who returns after being buried alive in the Ray Milland tradition to prowling about in a black cloak.

THE MAD VAMPIRE U.S. Independent 1960's

SAN, THE FRIENDLY VAMPIRE U.S. Independent 1960's
Both this and the preceding picture are rumored to have been made somewhere deep in the South during the last decade. Other than the fact they exist, no other information is available.

TONS DRACULA REALLY SUCK? U.S. Independent 1969
Also known as **DRACULA SUCKS**.

TALES OF BLOOD AND HORROR Italian Titan 1969
Produced & Directed by Maurice Duvoux; Color. Narrated by Peter Cushing, this film has not yet been released in America. It traces the origins of superstitions, including three separate origins of the vampire.

'LAG VAMPIROS Mexican 1969
Produced by James Filmada; Directed by Frederico

Curjel.

Cast: John Carradine, Mil Mascaras, Maria Duval, Martha Romero, Maura Monti, Pedro Armendariz Jr., Conelisa Maria Dagoberto Rodriguez, Jessica Munguia, Manuel Garay, Vianey Lavrage.

SWEET HUNTERS Panamanian General 1969
85 minutes; In Eastmancolor; Directed by Ray Guerra; Screenplay by Ray Guerra, Philippe Dumarcay and Gerard Zinnz; Director of Photography: Ricardo Armonovitch; Art Director: Bernard Evain; Edited by Kenout Peltier.

Cast: Sterling Hayden (Allan), Maureen McNailey (Clark), Susan Strasberg (Lisa), Stuart Whitman (Prisoner), Addison Hayden (Job).

Variety called this a "moody, brooding tale of a growingly alienated family on an isolated island whose actions are catalyzed by the news that an escaped prisoner could be heading for the isle." Susan Strasberg arrives on the island and reminisces with brother Sterling Hayden about the world's "childhood games of vampirism" they played together.

MUSCHEN (LADOLE) West German Alpha 1969
Directed by Roland Klicke.

Variety noted that this film's alternate title was **THE LITTLE VAMPIRE**. We are currently unsure whether the film actually pertains to the supernatural.

LA VAMPIRE NUDE (THE NUDE VAMPIRE) French ABC 1969
Directed by Jean Rollin.

The second in a series of French vampire films by Rollin. The first was the 1967 film **LES FEMME VAMPIRES** which was also known as **LE VIOLE DES VAMPIRES (THE BARE OF THE VAMPIRES)** and **LA REINE DES VAMPIRES (THE QUEEN OF THE VAMPIRES)**. See next year's supplement for more information.

VALERIE A TUDIN DIVU 1969

(**VAMPIRE AND THE WRECK OF WONDERS**). Czech State-Barrandov. 85 minutes; In Eastmancolor; Directed by Jaromir Jires; Screenplay & Art Directed by Ester Krumbachova; Based on a story by V. Nerval; Director of Photography: Jan Cizik; Music by Lubos Fiser.

Cast: Jaroslava Muzil, Helena Anyskova. A girl's grandmother becomes a vampire and makes a victim of her granddaughter's friend, but the girl restores her friend to health.

A MULHER DE TONES Brazilian Servicoine 1969
(**THE WOMAN OF EVERSTONE**). Directed & Screenplay by Rogerio Sganzerla; Based on a story by Egidio Ecoio; Director of Photography: Peter Overbeck; Music by Ana Sorralina.

Cast: Helena Ines, Jo Soares. The woman in the title is reported to make love in a "Draculian way".

JONATHAN West German Iduna-Chelisk 1970
Directed & Screenplay by Hans W. Geissendorfer; Based on the novel Dracula by Bram Stoker.

Cast: Jürgen Jürg, P. A. Krums, Arthur Brauss. Although the Harry Alan Towers English/Spanish/West German/Italian remake of Stoker's novel is common knowledge, some of the most surprising and (unlike the new **COUNT DRACULA**) encouraging news has centered around another adaptation of the novel, this one entitled **JONATHAN** after, of course, Jonathan Harker. A German film critic named Wolf Donner wrote a glowing review of the film in the German publication **Die Zeit**, which was translated into English for reprinting in **Asias** magazine this past February, under the heading "Dracula Comes of Age" and subtitled "A vampire flick for grown-ups."

The film apparently begins with a young couple being pursued through the woods at night by a number of Dracula's envoys, at the urgings of a strange old woman. The man escapes capture, but the girl is carried off to the count's castle where she is eventually attacked by bloodhounds. "It is in this nightmarish atmosphere of brutality," writes Donner, "that Count Dracula makes still another of his cinematic appearances." Sometime thereafter Jonathan, a professor who has purposefully journeyed to destroy Dracula (shades of **HORROR OF DRACULA**) arrives at the castle. Dracula has killed Harker's wife and soon discovers the professor's mission. Dracula has Jonathan brutally tortured, but he is either rescued or escapes. The vampires meet their doom when they are driven into the sea by the villagers.

Donner praises **JONATHAN** as being a film which is

"as frightening--and as beautiful--as the gear to which it belongs." He continues by stating that, although the young filmmaker has borrowed from Stoker and directors Murnau and Polanski, JONATHAN uniquely and supposedly "perverts and grotesques Christian symbolism" with scenes such as "a female vampire holding a stolen baby" resembling the "unsettling quality of a Madonna," and another in which an "ugly gnome plays ritualistically with some stolen crucifixes." A nun's body is seen hanging from a tree and black masses are celebrated in Castle Dracula. Donner feels that the production, if "shorn of its vampire trappings... becomes a highly appropriate one for our age: the escalation of violence and the gradual brutalization of humanity." Even the villagers in the film, it seems, "grow equally violent, sinking further and further into brutality... instead of banding together in a humanistic manner."

JONATHAN contains a liberal dose of violence, indicating that Geisendorfer believed in "the shock value of violence--in its most therapeutic sense" (a belief shared by director Sam Peckinpah in his often misunderstood and critically under-rated THE WILD BUNCH). Unfortunately, many of the more violent sequences have been cut by the film's producers without the permission of its director. This has led Geisendorfer to claim that the film is no longer his, a statement comparable to Polanski's request that his name be deleted from the butchered American print of THE FEARLESS VAMPIRE KILLERS. Still, despite these cuts, JONATHAN appears to be not only a superior horror film, but a picture which seems to comment strongly on current mores in society. Let us hope that it will soon be released in this country.

DRACULA English ABC (Television) 1970
A segment of the series MYSTERY AND IMAGINATION; Produced by Reginald Collin; Directed by Patrick Droegemans; Screenplay by Charles Graham; Based on the novel by Bram Stoker; Story Editor: Brian Brooks; Production Designer: David Macdonald; Cast: Renée Millard (Countess Dracula), Corin Redgrave (Jonathan Harker), Susanne Neve (Mina Harker), Bernard Archard (Doctor Van Helsing), Susan George (Lucy Weston), Joan Hickson (Mrs. Weston), James Maxwell (Doctor Seward), Michael Du Costa (Junkins), James Pope (Bert), Marie Legrand, Nina Baden-Semper & Valerie Muller (Vampire Women), Tony Lane (Jochanan), Hendry Goodall (Swaleel), Philip Morris (Mrs. Perkins), Helena McCarthy (Mrs. Hockins).

Although I have made it a practice not to list various television "vampires", I felt obliged to include this British production, whose climactic disintegration of Dracula has been favorably compared to the same in MONSTER OF DRACULA.

COUNT DRACULA English Towers 1970
LONDON/Spanish Phoenix/Italian Filmer Compagnia Cinematografica/West German Korona; 100 minutes; In Panavision & Eastmancolor; Produced by Harry Alan Towers; Directed by Jess (Jesus) Franco; Screenplay by Peter Welbeck (alias Harry Alan Towers); Director of Photography: Manolo Marino; Music by Bruno Nicolai.

Cast: Christopher Lee (Count Dracula), Herbert Lom (Doctor Van Helsing), Klaus Kinsky (Renfield), Soledad Miranda (Lucy), Maria Rohm (Mina), Fred Williams (Jonathan Harker), Jack Taylor, Paul Muller.

The original optimism with which I anticipated this production has been dampened considerably by a veritable flood of varied information which has poured in. Since it was announced more than a year ago, the rumors and stories began to generate. First it was reported in Variety that Russ Jones and Pentagram Pictures were filming it in England, and I heard this from a British friend as well. Then it came out that Harry Alan Towers, the England-based producer, was doing it, mostly in Spain. Towers had a number of previous macabre and suspense film to his credit, many of them failing because of low-budgets (i.e. the later Fu Manchu films with Lee); FIVE GOLDEN DRAGONS; the more recent THE SECRET OF DORIAN GRAY; and partly because of his most often used director, Jess Franco. But even so, Towers had been directly responsible for THE FACE OF FU MANCHU and the very well done adaptation and remake of Christie's And Then There Were None, the '65 TEN LITTLE INDIANS, and THE FIFTH SIFILS filmed in the Christopher Lee Club



Christopher Lee and friends between takes during the filming of THE MAGIC CHRISTIAN (1969).

Bulletin and the succeeding ones in other publications increased our expectations that a new classic rendition may soon be upon us. Sadly, this may not prove to be the case.

I had the good fortune of spending a few hours with Christopher Lee in London last summer [the complete interview conducted at that time will appear next issue--MF] and he graciously answered all of my questions concerning the new version. In any case, he showed me many stills from the film and was optimistic himself over what he had achieved with the new version of Dracula. He had as opposed to what he had done previously. However, he could not comment directly on the finished film as he had not yet had the opportunity to screen it. He did mention that it was received rather badly by the German public, mainly because it contained few sequences of blood & gore which the European cinema-going crowd seem to relish. Other unfavorable reports began to drift in, but the really damning evidence came with the Variety review of the picture early this year (although the film was in general release in West Germany in 1970). Their critic termed the film a "clumsily-constructed terror exploitation item with obviously low budget" which could only satisfy children and fill the bottom half of a double bill. Moreover, the film appears to have a somewhat "predictable" tone, preceding the story claiming the distinction of being the first truly authentic version of the classic tale, although "yelping German shepherd dogs substitute for wolves, scenes are set in Budapest instead of England and not a string of garlic appears throughout [the] length of the pic, which is virtual antithesis of the book."

The reviewer did comment favorably on the casting of the major roles of Dracula, Van Helsing and Renfield with Lee, Herbert Lom and Klaus Kinsky (the hunchbacked cowboy in FOR A FEW DOLLARS MORE), respectively. I, personally, look forward to hearing the musical score by Bruno Nicolai, a pseudonym for Italian western composer Ennio Morricone, who has also scored BLACK SUNDAY and BLACK SABBATH (redone by Lee for American release), NIGHTMARE CASTLE and THE BIRD WITH THE CRYSTAL PLUMAGE.

American-International was scheduled to release the film, reportedly under the title of DRACULA #1 or DRACULA '71, but the final title seems to be simply COUNT DRACULA and the distributor may switch to Continental. In any case, I would caution the reader against expecting a classic.

THE HERITAGE OF DRACULA West German CCC 1970
Announced in Variety, this might be the translation of the German title for COUNT DRACULA.

DRACULA VS. FRANKENSTEIN West German Omnia 1970
No other information at present.

A TRIP WITH DRACULA U.S. Independent 1970
Underground film which may possibly feature Dracula.

***VAMPIRE** U.S. Independent 1970
A title which recently played in a movie theater off New York's 42nd Street, but whose advertisements were strictly non-horror. Probably a misnomer.

QUEST WHAT HAPPENED TO COUNT DRACULA? 1970
Merrick International. 80 minutes; Color by Movielab; Executive Producer, Director & Screenplay by Laurence Merrick; Produced by Leo Rivers; Cinematography by Bob Caracino; Art Director: Michael W. Moor; Music by Des Roberts; Edited by George Watters; Assistant Director: Clancy Sytko; Makeup by Rick Sagliani. Cast: Des Roberts (Count Adrian), Claudia Barron, John Lunden, Robert Branche, Frank Donato, Sharon Beverly, Danni King.

According to Larry Richardson, this film is not only the worst horror film of 1970, but could well qualify for the worst film of any year! Des Roberts



Scenes from *American-International's COUNT JORGA, VAMPIRE* (1970). ABOVE LEFT: Erica (Judith Lang) awakens as the vampire's face appears in the window. ABOVE RIGHT: Lovely Judith Lang plays Erica, who becomes Jorga's vampiric mistress. TOP: Count Jorga (Robert Quarry) is impaled on a wooden stake.

plays Dracula under the name of Count Adrian in traditional garb and makeup resembling, in Richardson's opinion, "a fourth grader's interpretation of Abe Lincoln." I've elected the 1970 film *TORTURE DUNGEON* as the worst film of all time, but it seems that this picture may run a close second.

VIRGIN VAMPIRE West German Capito-Boxy 1970
Directed by Alfred Vohrer.
No other information available and there is a possibility that the film was not released in Germany until early 1971.

MIDI-MINUIT French Albertine 1970
(BLOOD AND MIDNIGHT). 105 minutes; In Eastman-color; Released in France by Planifilm; Directed & Written by Pierre Philippe; Director of Photography: Pierre Villien; Edited by Helene Armat.
Cast: Sylvie Fennec (Helene), Beatrice Arnac (Elsa), Daniel Emilfork (Baron), Jacques Portet (Jacques), Laurent Verge (Laurent), Patrick Jouanne (Malzerian).
Elements of vampirism amongst tortures, nymphomania, strange games and a killer who stalks his victims and rips them apart with iron-clawed gloves.

UM SONHO DE VAMPIROS Brazilian Ser-Cine 1970
(ON VAMPIRE'S DREAM). 80 minutes; In Eastman-color; Released in Brazil by UCB; Directed & Written by Ibero Cavalcanti; Director of Photography: Renato Neumann; Art Director: Maria Augusta; Music by Joao Silveiro Trevisan; Edited by Nello Welis.
Cast: Ankito (Doctor Pax), Irma Alaraz (The Vampire), Janet Chermont (Rosinha), Sonello Costa (Camilio), Augusto Maia Filho (The Death), Roberto Bob, Janira Santiago, Zuzi Curri, Yana Espinheira, Jorge Dias, Isaac Bardavid, Simon Khouri.
Director Cavalcanti follows the pattern of vampire parody set by Polanski in *THE FEARLESS VAMPIRE KILLERS*. *Variety's* reviewer seemed to think that the film somewhat failed because of "the director's vacillations between sally satire and sulfurous slapstick." He concludes by calling the

picture an "insipid satire."

ONE MORE TIME English Chrislaw-Tracemark 1970
95 minutes; Color by Deluxe; MPAA Rating: GP;
Released in the U.S. by United Artists; Produced by Milton Ebbins; Directed by Jerry Lewis; Screenplay by Michael Pertwee; Director of Photography: Ernest W. Steward; Production Designer: Jack Stevens; Special effects by Terry Witherington; Music Composed & Conducted by Les Reed; Songs by Les Reed, Jackie Rae, Geoff Stephens & Bobby Doyle; Edited by Bill Butler; Sound by Gerry Humphreys.
Cast: Sammy Davis Jr. (Charlie Salt), Peter Lawford (Chris Pepper/Lord Sydney Pepper), Esther Anderson (Billie), Maggie Wright (Miss Tomkins), Leslie Sands (Inspector Crook), John Reed (Peg), Sydney Arnold (Tombs), Edward Evans (Gordon), Percy Herbert (Mander), Bill Maynard (Jensen), Dudley Sutton (Wilson), Glyn Owen (Dennis), Lucille Soong (Ken Lee), Anthony Nichols (Candler), Allan Cuthbertson (Belton), Cyril Cuckham (Magistrate), Moultrie Kelsall (Priest), Julian D'Aubie (General Turpington-Mellish), Gladys Spencer (Lady Turpington-Mellish), Joanna Wake (Claire Turpington-Mellish), Julietta Kora, Florence George, Amber Dean Smith, Lorraine Hall, Carmel Stratton, Thelma Neal (Salt & Pepper Girls).
Sequel to *SALT AND PEPPER* reunites Sammy Davis Jr. and Peter Lawford in typically weak comedy directed by Jerry Lewis. Christopher Lee and Peter Cushing have uncredited cameos as Dracula and Frankenstein.

SANTO Y EL BLU DEMON CONTRA LOS MONSTRUOS 1970
(SANTO AND BLUE DEMON AGAINST THE MONSTERS). Mexican Cinematografica Sotomayor. Directed by Gilberto Martinez Solares.
Vampires, a mummy and a Frankenstein Monster appear in this entry into the super-weather series.

DUGO NG VAMPIRA Filipino Scepter 1970
(BLOOD OF THE VAMPIRE). 90 minutes; In Eastman-color; Processed by LYN Studio Laboratory; Released in the U.S. by Hemisphere under the title of *CURSE OF THE VAMPIRES*; Executive Producer: Amalia Muhlack; Story by Ben Pelen; Directed by Gerardo de Leon; Screenplay by Ben Pelen & Plencia; Director of Photography: Mike Arcejo; Music Composed & Conducted by Tito Arevalo; Production Supervisor: Alvaro Muhlack; Assistant Director: Dik Trofeo; Setting Director: Ben Otico; Sound Engineer: Demetrio De Santos; Makeup by Baby Zuecamano; Assistant Editor: Narciso Galang; Recordists: Vicente Dona, Tony Evarle & Pedro Nicolas; Soundman: Saluano; Editor: Assistant Cameraman: Edmundo Bautista; Laboratory: Ciring Marcos; Sound Effects by Tony Gonzales; Color Consultant: Johnny Pormoles; Lyrics by Robert Arevalo; Orchestration by Vic Manriques & Pepe Manuel; Men's Wardrobe by P.P. Bautista; Hair Styles for Amalia Fuentes: Lagring of D'Malling; Printer: Angelito Cruz; Eastman Color Technicians: R. P. Fernandes & P. Pormoles; Eastman Color Printer: Amado.

Cast: Amalia Fuentes, Eddie Garcia, Romeo Vasquez, Johnny Montorio, Rosario Del Pilar, Mary Walter, Francisco Cruz, Paquito Salcedo, Quiel Mendoza, Andres Benitez, Luz Angeles, Tessie Hernandez, Linda Rivera.
This film was mentioned in #19 as *DUGO NG VAMPIRA*, and has been released since as *CURSE OF THE VAMPIRES* by Hemisphere Pictures. The latter is a little film distributor who has given us three films so far in their "John Ashley/Blood Island" saga. *CURSE OF THE VAMPIRES* was paired with the third in the series, *BEAST OF BLOOD*, and is terrible even when compared to its co-feature. Unlike *BEAST OF BLOOD*, the plotline of *CURSE OF THE VAMPIRES* is an often confusing hodgepodge of horror and another travesty of authentic vampire legends.
Briefly, Eddie Garcia and Amalia Fuentes are cast as brother and sister at the turn of the century in that land reeking of mystery and gothicism...the Philippines. Upon their return to their father's home they discover that the old man is ill and that their mother (believed deceased) is actually a vampire kept prisoner in the basement. The mother, a little girl as her victim and he soon builds a vampiric cult about the old house. His father manages to destroy his undead spouse but her ghost manages to turn up to frighten a team of horses which results in the death of Amalia's childhood sweetheart (Romeo Vasquez) who becomes a ghost himself. When the vampires seek to add Amalia to their unholy ranks, her lover's ghost causes a crucifix to rise into the air and pierce her breast, freeing her from the

COUNT YORGA, VAMPIRE ALP 1970
 90 minutes; Color by Movielab; MPAA Rating: GP;
 An Erica Production; Produced by Michael Macready;
 Written & Directed by Robert Kerrigan; Cinematography
 by Arch Archibald; Music by Bill Miller; Special
 Design by Bob Wilder; Production Supervisor: Robert
 V. O'Neill; Edited by Tony De Zarzaga; Special
 Effects by James Tanenbaum; Narration by George
 Macready; Sound Recorders: Robert Dietz & Lowell
 Brown; Makeup by Mark Rogers & Master DentalSmith;
 Camera Assistant: Pat O'Gara Jr.; Chief Electrician:
 Roy Murphy; Key Grip: Jim McLaughlin; Gaffer:
 John Stom; Script Supervisor: Pat Townsend; Sound As-
 sistant: George Garrin; Sound Effects by Edit In-
 ternational; Re-recording: Producers Sound Services,
 Inc.; Animal Trainer & Owner: Vel Kasegani; Props by
 James Stinson.

Cast: Robert Quarry (Count Yorga), Roger Perry
 (Dr. Hayes), Michael Murphy (Paul), Michael Macready
 (Michael), Donna Anders (Danna), Judith Lang (Erica),
 Edward Walsh (Brudak), Julie Connors (Cleo), Paul
 Hansen (Peter), Sybil Scotford (Judy), Marsha Jordan
 (Donna's Mother), Deborah Darnell (Vampire Woman),
 Erica Macready (Nurse).

The titles reported in #19 as THE LOVES OF
 COUNT YORGA and the Erica production VAMPIRE are
 the same and the same film. YORGA, which has
 reportedly broken all records to become ALP's
 largest grossing picture to date, considering the
 fact that YORGA has been billed with many different
 supporting features (i.e. THE CRIMSON GILT, SCREAM
 AND SCREAM AGAIN), one wonders how many viewers
 came to see the picture for itself.

The credits are surmounted over a series of
 shots during which a truck transports a casket
 through the metropolitan freeways of California,
 eventually arriving at a forbidding mansion somewhere
 in a secluded wood outside of Los Angeles. The tale
 unfolds with little padding, much to the film's
 credit. The man who purrs his lines, consistently
 glares and acts and dresses like a combination of
 Christopher Lee and Klaus Kinski is Count Yorga
 who, within the first few minutes of the film,
 manages to hold a seance with a group of young
 people, Paul, Erica, Michael and Donna among them.
 Later, when Paul and Erica attempt to drive their
 camper away from Yorga's sinister home, the vampire
 causes their vehicle to become bogged down in a
 patch of mud. In the meantime, the other players
 of the film, Yorga stalks the young lovers, knocks
 Paul out and takes the girl for his first on-screen
 victim. The next day Paul and Michael consult their
 equally young friend, Dr. Hayes, who soon begins to
 suspect that vampirism does indeed exist in the 20th
 century. There is a rather revolting scene in which
 Erica, now a semi-vampire, is glimpsed devouring a
 cat. Finally, the forces of good, in the form of
 the young men, descend on the Count's domain armed
 with the traditional protection of crosses and stakes.
 There is a confrontation between the young doctor
 and Yorga (who boldly laughs in the face of the
 holy crucifix and the poised stake) before the climax
 eventually claims both human and vampire alike. The
 fade-out is a freeze-frame effect in which vam-
 piress Donna sprints to attack Michael, the last of
 the humans left alive.

COUNT YORGA, VAMPIRE has not only managed to
 succeed with the general public from a financial
 angle, but has also drawn a small clique of fans who
 have labeled it the sleeper of 1970. The previous
 year that distinction was claimed by the late 1968 release,
 NIGHT OF THE LIVING DEAD which contained a stark
 gloomy sense of horrific reality advanced through
 its moody black and white photography. But the
 merits which have made YORGA a sleeper with a small
 group of people are less discernable. I suspect
 the reason centers around the handling of the vampire
 myth. Robert Quarry is given far more screen time
 and far more relevant dialogue than Christopher
 Lee has received in most of the Hammer films.
 Furthermore, YORGA possesses a tightly drawn script
 which does not laden the viewer with padded sub-
 themes. YORGA tells its story of vampirism simply
 and clearly without inflicting boredom on the
 viewer. Where it goes wrong is in its approach to
 the genre and its unprofessional cast. The
 picture can be compared to the '58 film, THE
 RETURN OF DRACULA, which starred Francis Lederer
 as a vampire who prowls in contemporary California.
 The major differences lie in YORGA's emphasis on
 sex and blood, and its sarcastic manner of treating
 its subject. Quarry's character seems to be an
 imitation of previous screen vampires; he fails

to really develop a personality which is Yorga's
 alone. Though the subject is treated with tongue-in-
 cheek, Quarry possesses enough professionalism as
 to occasionally appear as a chilling menace, while
 vampirism successfully intrudes on other scenes. Unfortunately,
 the rest of the cast is amateurish and cannot match
 him.

The technical qualities of YORGA are decidedly
 against the film. The Movielab processed color is of
 a poor consistency and all of the interior sets are
 cheaply done and unconvincing. To the film's benefit,
 vampirism is not distorted as they have been
 in other films of this type.

COUNT YORGA, VAMPIRE is no sleeper, although we
 can all it an average melodrama. With a more professional
 cast and crew it might well have become the surprise
 of 1970.

HOUSE OF DARK SHADOWS MGM 1970
 97 minutes; In Metrocolor; MPAA Rating: GP; A
 Dan Curtis Production; Produced & Directed by Dan
 Curtis; Screenplay by Sam Hall & Gordon Russell;
 Based on the ABC-TV series DARK SHADOWS; Director of
 Photography: Arthur Omitz; Associate Producer & Pro-
 duction Designer: Trevor Williams; Music Composed &
 Conducted by Robert Cobert; Production Supervisor:
 Hal Schaffel; Executive Producer: Ken Patterson; Edited
 by Arline Garson; Assistant Director: William Gerrity,
 Jr.; Camera Operator: Dick Mingalano; Titles Desig-
 ned by Jack C. Jacobson & Frank Hillsburg; Special Make-
 up Designed by Dick Smith; Makeup by Robert Layden;
 Sound by Chris Newman; Assistant to the Producer:
 George Hiceno; Hairdresser: Verne Caruso; Stunt
 Coordinator: Alex Stevens; Casting by Linda Otto.

Cast: Jonathan Frid (Barnabas Collins), Grayson
 Hall (Doctor Julia Hoffman), Kathryn Leigh Scott
 (Maggie Evans), Roger Davis (Jeff Clark), Joan
 Bennett (Elizabeth Stoddard), Nancy Barrett (Carolyn
 Stoddard), John Karlen (Willie Loomis), Thayer
 David (Professor T. Elliot Stokes), Louis Edmonds
 (Roger Collins), Donald Briscoe (Todd Jennings),
 David Henesy (David Collins), Dennis Patrick (Sheriff

Science from MGM's HOUSE OF DARK SHADOWS (1970).
 BELOW LEFT: Barnabas Collins (Jonathan Frid),
 reverts to his true 18th-century vampire form when
 Dr. Hoffman (Grayson Hall) deliberately reverses
 the cure for his curse. BELOW RIGHT: Willie (John
 Karlen) tries to help Carolyn (Nancy Barrett) who
 has been bitten by the vampire. BOTTOM: The wooden
 arrow meant for Barnabas is caught by Willie as he
 tries to prevent the unlikely wedding of the vampire
 and Maggie.



George Patterson), Lisa Richards (Daphne Budd), Jerry Lacy (Minister), Barbara Cason (Mrs. Johnson), Paul Michael (Old Man), Humbert Astredo (Doctor Forbes), Terry Crawford (Todd's Nurse), Michael Stroka (Pallbearer).

IF COUNT ORGASMA, VAMPIRE has achieved a certain prominence with a minor clique, MGM's HOUSE OF DARK SHADOWS seems to justifiably rate the distinction of being the "bomb" of last year. One might have hoped that producer-director Dan Curtis would have foreseen the success of his own series, but he has not. The counter-argument in favor of sheer gothic horror, but such is not the case. There are some notable improvements in both art direction and cinematography (made possible through the high budget allotted Curtis by MGM), but the theatrical film is scarcely better than the abominable series. While most people agree that the film is far superior to the countess' return to the small screen, the comparison to LOVE OF LIFE and similar serials, the allegation seems about as valid as if THE VENGEANCE OF FU MANCHU were to be compared to something like THE EYE CREATURES or the Andy Milligan epic. HOUSE OF DARK SHADOWS does have a classy appearance, but it is still laden with the romantic themes and undertones which are the bane of the series. The only saving grace, the producers' blurb quotes: "...with a warning and HOUSE OF DARK SHADOWS, another new image has come to the screen vampire. Portrayed as a basically decent person trapped in dreadful circumstances, this approach has fluttered thousands of female hearts on television." There seems to be little doubt as to the crowd-pleasing nature of this film, but it is more than a conpendium of many of the individual themes which the serial clubbed into the ground in its five year run.

In the feature, Barnabas Collins - centuries-old vampire - is unintentionally freed from his coffin by a treasure-seeking illiterate named Willie Loomis. In one of the first sequences of horror, Barnabas attacks Carolyn Stoddard as Loomis begs him to stop. The scene is played in dead seriousness, but comes across with the unintentional humor of a *Loose Monogram* film such as *Dracula*. The picture does try hard to make the most of the taint of melodrama, but the principals, most of whom are lacking any semblance of talent, are able to project little else.

The film continues with Barnabas' discovery that his long lost love has seen an apparent reincarnation in Maggie Evans; Barnabas is thus determined to escape the disease of vampirism and attain Maggie at the same time. Through the help of love-starved Dr. Julia Hoffman, Barnabas temporarily cheats the unholy curse, but when he rebukes her love for Maggie's, the spurned woman attempts to revenge herself by aging Barnabas into a 175-year old corpse. Killing Hoffman, Barnabas uses her blood to rejuvenate and again goes after Maggie, this time determined to marry his bride in death. But when he tries to love Jeff Clark, puts an end to Barnabas, and the film, by showing a stake through his back,

HOUSE OF DARK SHADOWS is sometimes reminiscent of Browning's 1935 film for MGM, MARK OF THE VAMPIRE, especially with regard to settings and cinematography. This is particularly evident in the sequence where the policemen have trapped Carolyn, now a vampire, in the library. The film has many copies of Carroll O'Connor's lute, and the superior lighting takes on that MGM "sheen" noticeable throughout the earlier production. Similarly, the climax in which Barnabas and his victim are about to be "married" (in true soap-opera fashion; Heaven forbid a second "wedding ceremony") is reminiscent of the studio-created film of a wedding about the same time. The use of a rolling shot of the carefully placed coffins and other props. It is so atmospheric its effect is unsuccessful. The gory demise of Barnabas is well-filmed, but marred through the use of the modern cliché of slow-motion photography used to give the scene better advantage in MONIE AND CLYDE AND THE WILD

Actual mansions and their surrounding grounds were utilized by production designer (and associate producer) Trevor Williams, who greatly aided in saving the film from the slagpile. Reinforcing this technical work was Arthur Ornitz's photography, which contained some of the best lighting and camera angles witnessed in a macabre film in quite sometime. Hopefully, his talents shall someday see a film which matches his own, and then one named by him. Hal and Gordon Russell is not only cliché but, as already noted, unintentionally funny. One of its biggest faults is the way in which it places our vampire-protagonist in contemporary Massachusetts.

Produce Aid Young
has to stand on a box
to straighten Chris
Lee's tie. Taken on
the set of DRACULA
HAS HISSEY FROM THE
GRAVE (1968).



Other films, such as THE RETURN OF DRACULA and COUNT YORGA, VAMPIRE have done this successfully by introducing a supernatural menace into the lives of ordinary people. The world at large is usually unaware of the small battle between good and evil that is raging -- the horror remains isolated. In HOUSE OF DARK SHADOWS, it seems that everyone is living in the 19th century. The characters accept the supernatural in stride, and seem to be denizens of Transylvania or Bavaria rather than modern America. Even the police, who are traditional skeptics, brandish crosses and stakes when called in to apprehend CAROLYN.

Other technical qualities seem to cancel out the cinematography and art direction. Robert Cobert's music lacks the dynamic quality of a James Bernard-Hammer film, seeking to succeed with high-pitched eeriness. It is not only cliché after awhile (or at the start, if it is not a sure-fire episode of the "TWO TONS OF THE BEASTLY MYST" special), but a complete failure. Curtis' direction seems almost primitive at times, particular in his lengthy introduction to the vampire by showing various portions of Frid's limbs -- his arms, legs, fingers, ring, etc. The cast ranges from fair to exceptional. Irritating is Jonathan's vocalization of "I am in complete" to those assayed by Carradine or Chaney (I refuse to compare him to Lugosi or Lee!) and although MGM has afforded their vampire more screen time than Hammer has of Lee, it seems to this critic that one long majestic shot of Lee striding down a road, the wind causing his cape to billow, is worth more than a dozen films with a Jonathan Frid. Even Robert Quarry is better.

Grayson Hall is a middle-aged old maid who lets her emotions get the better of her; Thayer David, who showed his way through *JOURNALS TO THE CENTER OF THE EARTH* is scowling still. Louis Edmonds lends a moderately intelligent air to his character, while the less said of the rest of the cast the better. The worst of the lot are undoubtedly John Karlson and young David Henesy. The former is a little too much in a conker highland in the film, what with his runnings around and silly expressions. Henesy is simply a brat.

In summary, HOUSE OF DARK SHADOWS is little better than its inspired television inspiration. It's a true pity that a super-studio like MGM deems to waste such immense funds and beautiful technical work on the likes of a morose social satire, while the more contemporary like Hammer or Amicus had to skimp in order to make their required profits. While HOUSE OF DARK SHADOWS may have succeeded at the box office with the kiddies, the gentle old ladies and the aimless young girls who are attracted to the handsome speech-cumtastic, it will not stand the test of time as a serious cult. A WARREN VARIATION OF THE LOVE STORY class.

SCREAM AND SCREAM AGAIN English Aircast 1978
 75 minutes; Color by Movielab; MPAA Rating: N;
 Released in the U.S. by American International; Executive
 Producer: Louis M. Heyward; Produced by Max J.
 Rosenberg & Milton Subetaky; Directed by Gordon
 Hezler; Screenplay by Christopher Wicking; Based on
 the novel by Peter Sinding; Screened by Peter Sinding;
 Journalist; Art Director: Bill Constable; Pro-
 duction Manager: Teresa Holland; Music Composed &
 Conducted by Dave Whitaker; Music Director: Shel
 Talmy; Song "Scream and Scream Again" Written by
 Dominic King & Tim Hayes; "When We Make Love" Written
 by Dominic King; Makeup by Jimmy Evans; Edited by
 Peter Elliott; Camera Operator: Les King; Second
 by Bert Ross; Hairdresser: Evelyn Gibbs; Hair-
 dressed by Betty Sherriff; Continuity by Eileen Head.
 Cast: Vincent Price (Doctor Browning), Christopher
 Lee (Fremont), Peter Cushing (Benedek), Christopher

Matthews (David Sorel), Judi Bloom (Helen Bradford), Marshall Jones (Konrath), Michael Gothard (Keith), Alfred Marks (Superintendent Bellaver), Judy Huxtable (Sylvia), Anthony Newlands (Ludwig), Peter Sallis (Schweitzer), David Lodge (Detective Inspector Lodge), Uta Levka (Jane), Clifford Earl (Detective Sergeant Jimmy Joyce), Kenneth Benda (Professor Kingsmill).

Although the producing team of Max J. Rosenberg and Milton Subotsky have succeeded with their numerous venture into the realm of gothic horror, their excursions into science fiction have seldom risen above the quality of mediocrity. Their productions of THE TERRAUNAUTS and THEY CAME FROM BEYOND SPACE were vastly disappointing, and so is this recent endeavor featuring, for the first time, the combined talents of Price, Lee and Cushing.

Basically, as was mentioned in #19, the film is something on the level of Lee's BLOOD FIEND (aka THEATRE OF DEATH) in that a number of ghastly murders are being committed in which blood has been drained from the victims. In the novel by Peter Saxon, Price's Dr. Browning is a member of an alien master race. In the film, he is merely a doctor who has perfected a way of taking limbs and organs from living bodies and attaching them to form perfect composites without feelings or emotions. One of these is the vampiric murderer played by Michael Gothard, and one of the more nauseating sequences in the film is when he breaks loose from a pair of police handcuffs -- ripping away his arm and leaving the hand hanging in the cuffs. Eventually Browning is discovered and meets his death in his own acid vat.

The picture wallows in long, drawn out sequences featuring boring dialogue, relieved periodically by a shot of a kidnapped athlete whose limbs are

being amputated one by one. While Price is afforded some decent screen time, Lee & Cushing do not fare so well, with the latter making hardly more than a cameo appearance. Finally, the picture illustrates the abysmal talents of one Gordon Hessler, whose directorial abilities are nil.

TASTE THE BLOOD OF DRACULA

English Hammer 1970

95 MINUTES; In Technicolor; MPAA Rating: GP; Released in the U.S. by Warner Brothers and in England by Warner-Pathe; Produced by Aida Young; Directed by Peter Saxon; Screenplay by John Elder; Based on the character created by Bram Stoker; Director of Photography: Arthur Grant, B.S.C.; Art Director: Scott MacGregor; Music Composed by James Bernard; Musical Supervisor: Philip Martell; Special Effects by Brian Johnson; Production Manager: Christopher Sutton; Assistant Director: Derek Whitehurst; Edited by Chris Barnes; Sound Recorder: Ron Barron; Sound Editor: Roy Hyde; Construction Manager: Arthur Banks; Makeup Supervisor: Gerry Fletcher; Continuity by Geraldine Lawton; Wardrobe Master: Brian Owen-Smith; Dubbing Mixer: Dennis Whitlock; Hairdressing Supervisor: Mary Bredin; Recording Supervisor: Tony Lumsden; R.C.A. Sound System; Produced at the Elstree Studios of Associated British Productions Ltd., Hertfordshire, England.

Cast: Christopher Lee (Count Dracula), Geoffrey Keen (William Hargood), Owen Watford (Martha Hargood), Linda Hayden (Alice Hargood), Peter Sallis (Samuel Paxton), Anthony Corlan (Paul Paxton), Isla Blair (Lucy Paxton), John Carson (Jonathan Secker), Martin Jarvis (Jeremy Secker), Ralph Bates (Lord Courtney), Roy Kinnear (Weller), Michael Ripper (Cobb), Russell Hunter (Felix), Shirley Jeffrey (Hargood's Maid), Keith Marsh (Father), Peter May (Son), Reginald Barratt (Vicar), Maddy Smith (Dolly), Lai Ling (Chinese Girl), Malaika Martin (Snake Girl).



Scene from Hammer's TASTE THE BLOOD OF DRACULA (1970). LEFT: Isla Blair as Lucy Paxton who looks as good in vampire fangs as out of them. RIGHT: For a brief moment in the film, Dracula is glimpsed with blood-red eyes. Christopher Lee wore special contact lenses to achieve this effect. BELOW LEFT: Linda Hayden, under the vampire's spell, lies atop his coffin while he sleeps. BELOW CENTER: For some reason or other Dracula sumbles from the window's ledge to the altar below. BELOW RIGHT: Alice Hargood (Linda Hayden) and Lucy Paxton (Isla Blair), await Dracula's command to drive the stake into Lucy's father (Peter Sallis).





Scenes from Hammer's *SCARS OF DRACULA* (1970). ABOVE LEFT: Jenny Hanley is attacked by a gigantic vampire but controlled by Dracula. This is the first time Hammer has chosen to use a bat in their Lee/Dracula series. ABOVE CENTER: Christopher Matthews discovers where Dracula sleeps during the day...but doesn't live to tell. ABOVE RIGHT: The monster's eyes blaze as he prepares to take Tania's blood. FAR LEFT: Jenny Hanley is confronted by Dracula at his cliff-top castle. LEFT: One of the many makeups used in the disintegration scene at the conclusion.

SCARS OF DRACULA. English Hammer 1970 (MGM). Fabricity has title preceded by "THE" but screen title does not. 96 minutes; in Technicolor; MPAA Rating: R; Released in the U.S. by Continental; Released in England by MGM-EMI Films Distributors, Ltd.; Produced by Aida Young; Directed by Roy Ward Baker; Screenplay by John Elder; Based on the character created by Bram Stoker; Director of Photography: Moray Grant, B.S.C.; Art Director: Scott MacGregor; Music Composed by James Bernard; Music Supervisor: Philip Martell; Special Effects by Roger Dicken (and including sequences done by Brian Johnson); Assistant Director: Derek Whitehurst; Edited by James Nenda; Construction Manager: Arthur Banks; Makeup by Wally Schneidermann; Makeup Assistant: Heather Nurse; Sound Editor: Roy Hyde; Dubbing Mixers: Dennis Whitlock; Sound Recordist: Ron Barron; Recording Supervisor: Tony Lumkin.

Cast: Christopher Lee (Count Dracula), Jenny Hanley (Sarah Framson), Dennis Waterman (Simon Carlsson), Patrick Troughton (Klove), Christopher Matthews (Paul Carlsson), Anoushka Keipel (Tania), Wendy Hamilton (Julie), Michael Gwynn (Priest), Delia Lindsay (Alice), Bob Todd (Burgomaster), Voke Townley (Elderly Wagonmaster), Michael Ripper (Landlord), David Lealand (First Officer), Richard Darden (Second Officer), Morris Bush (Farmer), Margot Bost (Landlord's Wife), Olive Barrie (Fat Young Man).

1970 brought with it an inordinately large number of vampire films from the House of Hammer, including *TASTE THE BLOOD OF DRACULA*, *THE VAMPIRE LOYERS* and *SCARS OF DRACULA*. These productions and the large quantity of forthcoming pictures already filmed and awaiting release, not to mention a veritable flood of promised and planned vampire projects, are somewhat startling in view of the previous sporadic issuing of such films by that studio from 1958 to 1968.

Why, then, the sudden upswing of Hammer vampirism? Is there no fear of a possible over-saturation of a successful market which could culminate in destroying the goose that now lays golden eggs? Apparently not; Hammer is not veering away from its predictable formula. Sir James Carreras recently noted in a *Variety* article concerning Hammer that there are three major considerations for every property planned for filming. One, can the product be marketed globally? Second, can it be brought in under a cost

of \$500,000? And third, is there some kind of exploitable angle? The *Variety* article also noted that "The Hammer routine is one of cart before the horse, meaning that advertising and publicity is mapped out before production, and indeed is often the inspiration for a story. All pix, however, are made to delivery date -- meaning that everything's back-timed from that point. This is to preclude the all too often long stall between completion and marketing, with no cash flow but mounting interest rates." When Hammer first began making films, the company was largely dependent on England's National Film Finance Corporation. As their pictures began to achieve both critical and box office success, they were asked to a 50-50 bankroll by distributors such as Seven Arts and 20th Century-Fox. Now, their fate and future evidently secure, Hammer is no longer dependent on these protracted alignments. The financing for their current stock is coming from British EMI and Rank, allowing Hammer to turn out, not three or four films as they have in the past -- or even six, as they did in 1970 -- but a record-breaking nine slated during 1971! And there is promise that the studio will be surpassing that in the year's to come!

The question arises, then, whether the quality of the product will decline. If the three vampire films of 1970 are any criteria for judgement, the answer would seem to be no. The line of Hammer would seem to predict that, of the nine, several will rise toward the high levels of achievement the studio has achieved in the past. Even the others will no doubt have the indelible imprint of Hammer quality inherent in all of their films from the best ones down to the merely average.

I would think that the greatest change in regard to the Hammer concept of presenting gothic horror has come with an altered set of values on what is marketable and what is not. The question that Hammer executives, as well as any producer, must face revolves around exactly what will sell...especially to the teenage audience. When Hammer began their cycle, their format seemed centered on dynamic horror combining the atmospheric elements of the older classics with greater degrees of visual excitement, the added dividend of color and a smattering of both explicit violence and sexuality. This is particularly evident in the best Hammer films: *THE CURSE OF FRANKENSTEIN*, *HORROR OF DRACULA*, *THE HOUND OF THE BASKERVILLES*, *THE KISS OF THE VAMPIRE* and as recent as *WITH THE DEVIL'S BRIDE*. But times change, Hammer has reached a point where they have decided that they must yield to the audiences'

desires for greater doses of graphically depicted gore and sex. This is exactly what is presented in both **TASTE THE BLOOD OF DRACULA** and **SCARS OF DRACULA** and, although we are sincerely interested in the well object, there is no denying that this change in policy has brought Hammer increased profits and greater fame in a time when major studios are operating in the red.

TASTE THE BLOOD OF DRACULA picks up from where **DRACULA HAS RISEN FROM THE GRAVE**'s off in an ingeniously devised and chilling (if contrived) introduction to what has gone before. A merchant named Weller, traveling by coach through the Transylvanian forests, refuses to give a childlike brute a trinket and is subsequently hurled out into the desolate countryside. As Weller begins wandering through the woodland a series of unearthly cries echo in the night and the merchant finds himself drawn toward a small clearing where he mutely witnesses the grisly demise of Dracula -- helplessly impaled on a spiked cross. Placing his greed before his fear, the man comes forward after the vampire has disintegrated to collect the possessions and powdered blood of the devil's advocate.

This pre-credit sequence, featuring interspersed footage from the climax of the previous film, is well edited and manages to lift one's spirits considerably in the hope that what will follow will be in a similar league. However, such premature thoughts are soon dismissed. The credits are run as a congregation lets out from an English church on a sunlit Sunday morning. The various shots present a visual introduction to the major characters in the picture, namely the families of Hargood, Paxton and Secker. From here, scenarist Anthony Hinde (John Elder) embarks on a serving up of many similar concepts and ideas previously presented in his other Hammer vehicles, notably **FRANKENSTEIN CREATED WOMAN**.

The heads of these families, William Hargood, Samuel Paxton and Jonathan Secker, are outwardly respectable English citizens. But for years they have met in secret on the last Sunday of every month to wallow in the cheap forms of perversion London's East End has to offer. While engaging in their lowly activities on one of these occasions they make the acquaintance of the young, arrogant Lord Courtney and allow themselves to form somewhat of a leadership in the hopes that they may be introduced to some fresh form of perversion. Courtney instructs the group to purchase the artifacts and blood of Dracula from Weller and to meet him at the old country chapel. There he hands them three silver goblets into which Courtney has dripped Dracula's blood. Cutting his hand, Courtney allows some of his own blood to drip into each glass and the effect is startling: the vampire's blood begins to take on a liquid substance once again until it rises to the very brim of each glass! The young man instructs them to drink the blood and, when they refuse, begins draining his own goblet. Almost immediately Courtney begins convulsing in pain, belching up great jets of blood as he slithers about on the floor pleading for their help. Instead of aiding the noblemen, the trio brutally kick and club him to death and quickly return to their respective homes.

The death of Lord Courtney provides the breaking point in Elder's script. Having provided the groundwork for one of his old and much-used themes -- social corruption leads to supernatural retribution -- he then follows the same groundwork laid in **FRANKENSTEIN CREATED WOMAN**. In that film, a union of a young man's soul in a girl's body achieves the annihilation of the three aristocrats responsible for the crime which the young man was executed for committing. In **TASTE THE BLOOD OF DRACULA**, Elder once again unites the dead (Courtney) with the supernatural (Dracula) and the result is the same: a desire by the monster for revenge. The predictable that Dracula will seek to destroy the three men; what is somewhat unique is that he chooses the children of the men to be their instruments of death. Alice Hargood falls under Dracula's spell and quickly bashes in her father's head with an axe before slaying her friend, Lucy Paxton, the vampire. Dracula makes Lucy one of his brides and, when Samuel Paxton is about to destroy his own daughter with a stake, she and Alice hold Paxton down at their master's command and drive a piece of wood through his own heart! This sequence is not as gory as the blood-belching scene and is ironically macabre as well.

Later on Lucy bites Jeremy Secker and he, in

turn, kills his father Jonathan. With the aid of Jonathan's notes, Paul Paxton learns of the disease of vampirism and ventures to the chapel to free Alice and destroy Dracula. A cross barring the door eventually drives the vampire to the safety of an upper landing where he begins to hurl huge blocks and debris down at the lovers below. Suddenly Dracula senses a burning at his back; whirling about he discovers that the pain is due to a tiny cross in the stained-glass window. He smashes his hand angrily through the window, cutting himself severely on the holy glass. His blood-cubbing Dracula feels the presence of heavenly choirs and Christian symbols all about him until he can no longer stand. With one last cry he plummets to the altar below where his body again disintegrates into a mass of powdered blood.

Although **TASTE THE BLOOD OF DRACULA**'s first half is minus the presence of its title character, it nevertheless sustains itself on the basis of Elder's well conceived characterizations ably executed by the actors. Geoffrey Keen is the epitome of a Victorian hypocrite, while the character of Jonathan Secker thankfully allows John Carson a much greater chance for exposing himself than his previous minor role as the villain in **THE PLAGUE OF THE COMBES**. Peter Sallis, also seen in **THE CURSE OF THE WEREWOLF**, may have been slightly miscast as the third member of the unholy three. Newcomer Ralph Bates does well in his first Hammer film and plays his second-string villain with all the aristocratic arrogance and self-centered confidence which Hammer villains characters have enjoyed to play. Of the four younger members of the cast, Linda Hayden stands out the most. The pressbook touts the fact that the young starlet "refuses career as film sexpot" yet this film, her previous **BABY LOVE** and her recent **BLOOD ON SATAN'S CLAW** (which displays her mad charms) does not seem to support this claim. She is nice to look at -- nicer than Isla Blair -- but hardly an actress. Neither young lady is in the same league as former Hammer vampire women, particularly Barbara Shelley or Valerie Gammat. Messrs. Corlan and Jarvis are here to give the girls male company and while their parts are nearly unimportant, they do not overact them offensively as did Barry Andrews in his hero role in **DRACULA HAS RISEN FROM THE GRAVE**.

The character of Hammer's Count Dracula has undergone a radical change for the worse over the years since he first appeared. **HORROR OF DRACULA** presented him as a devilish, childlike handsome advocate of evil, macabrely dashing and frightening in movement; sensuously romantic in a most unnerving way. Although the film did not feature an abundance of footage containing Dracula, the character dominated the film even when he was not physically present. **DRACULA -- PRINCE OF DARKNESS** arrived at a time when the genre was on an ever-increasing upward swing in the genre, but the picture succeeded by giving less chance to replay the character as he had before, with the choicest sequences being recreations of what had gone before.

DRACULA HAS RISEN FROM THE GRAVE was a major turning point. Obsessed with sex and gore, the character took it presented Dracula without dynamics trapped for the majority of the film in the claustrophobic surroundings of a cellar. Not only was the character without the flair which had made the first film a classic, but Lee had noticeably aged and was called upon to do such explicable things as kill another vampire and extract a stake from his chest. There were no spine-tingling chases, not shots of a hate-filled Dracula racing to defeat his enemies; just an unthrilling climax with his destruction entrusted into the hands of a third-string hero played by a tenth-rate actor named Barry Andrews.

TASTE THE BLOOD OF DRACULA presents the title character in a slightly improved atmosphere, although he is still much too narrowly defined and hampered by scripts which always seem to give Dracula the intelligence of an imbecile. It is a credit to Christopher Lee's skill that he can continue to play the role although he is usually directed in such a way that the only thing he can do is stare and stare looking evil. In **TASTE** he is, in fact, merely a symbol of evil -- not a character -- but the physically present force of evil which punishes those who have tampered, to quote that Karliff and doctor line, "in God's domain." What the character so rarely achieves is an adversary worthy of a Peterushing to make the films a more interesting contest between superior representatives of good and evil. But such a clash is not the tendency of the newer films which split the forces of good into weak-willed priests and young puppies, cause

them to more or less surround Dracula as it were, and destroy him with the help of some chance occurrence, be it falling on a stake or being hit by a lightning bolt!

SCARS OF DRACULA wastes no time in reviving Dracula; a huge bat flies into the chapel to drip fresh blood onto the powdered remains. Dracula again takes on physical form and, although he is not retained in his native Transylvania to take up residence in his ancestral castle. The enraged villagers of Kleinburg (located at the base of the castle) mass their loved ones in the local church and begin their long ascent up to the castle with the intent of destroying Dracula once and for all.

This time, Dracula has two envoys serving him. The first is a large bat who warns him when danger is imminent; the second is a human derelict named Klove who serves in the capacity of caretaker of the castle when not called upon to perform more horrendous acts. The villagers manage to trick their way past Klove and begin to put the castle to the torch. After they are convinced the castle is doomed they return to their village where they discover to their horror that their loved ones have fallen victims to the gigantic vampire bat.

The initial excitement at an end, the film evolves into another series of romantic affairs beginning with a young Don Juan named Paul Carlson, whose latest conquest has been poorly selected; the Burgomaster's daughter! In his attempt to escape from the Burgomaster's men, Paul drives a coach to Kleinburg where the remainder of the populace are too frightened to do anything but huddle behind locked doors. Turned away at the inn he winds up at Castle Dracula where he meets the beautiful but vampiric Tania and her evil master Dracula. Invited to spend the night, Paul is pleasantly surprised when Tania enters his room and offers herself to him. All goes well until the early hours of the morning when Tania attempts to bite her lover on the neck. Dracula enters in a rage and savagely plunges a knife into Tania's bosom again and again. Then Paul tries to save her by throwing herself back against the wall where he falls unconscious. Upon awakening, he realizes he is a prisoner in a room whose only window overlooks the steep cliffsides and the valley thousands of feet below. Fashioning a rope from his bedsheet he carefully lowers himself into a window several feet below his own only to discover that this is the secret resting place of Dracula. There is no other exit, and when Klove slowly gulps up the sheets from the room above, Paul is left to his doom.

The second portion of the film begins with the growing concern of Paul's brother Simon over his disappearance. With their mutual girlfriend, Sarah Franson, Simon journeys to Kleinburg where they, too, wind up spending the night at Castle Dracula. Late that night Dracula enters Sarah's room but is repelled by the small cross she wears about her neck. He orders Klove to remove it but the servant, having fallen in love with the girl, refuses. The next morning, while Dracula lies helpless, Klove aids the couple in their escape. That evening, Dracula tortures Klove for his "sin" by pressing a red-hot sword blade to his back.

Simon's determination to learn what happened to his brother leads him to leave Sarah in the care of the local priest and again set out for Dracula's abode. Through a combination of force and bribery

he learns of the secret room where Dracula's coffin lies and, armed with sufficient knowledge of how to destroy the vampire, lowers himself into the room. He is about to drive a stake through the monster's breast when Dracula's reddish orb burn through his eyelids to temporarily hypnotize Simon into unconsciousness. When he awakens he finds the bloodied remains of his brother as well as Dracula, who has risen from his coffin. Dracula had telepathically ordered his bat to kill the priest, causing Sarah to flee the church in the direction of the castle, and Simon. When she arrives, Dracula prepares to induct her into the ranks of the undead when he is interrupted by a hate-ridden Klove who rushes up to him, brandishing a knife. The monster smilingly hurls his stake at the cliff. Simon hurls a huge pike into Dracula's side, but the vampire wrenches it out. As he is about to throw the pike back to Simon, a bolt of lightning strikes it, enveloping Dracula in flames. Screaming horribly, the vampire topples over the cliff.

In many ways, John Elder's script is an improvement over his *TASTE THE BLOOD OF DRACULA*. For one thing, Elder has built his theme around the title character this time, rather than a group of supporting characters. Dracula is given a greater amount of dialogue than ever before, and almost twice the screen time as in the previous film. Furthermore, many of Dracula's lines and actions are directly inspired by the Stoker novel, with others copied from *HORROR OF DRACULA*. Elder's script has Dracula partially dependent upon another human slave named Klove, as well as a huge bat. The former is a standard " Igor " type and is played that way by Patrick Troughton who acts like he is re-doing his role as the ratcheter in Hammer's *THE PHANTOM OF THE OPERA*. The role falls completely, and the scenes featuring him whistling as he cleans up some blood do not convey the macabre humor they were intended to.

The bat may have looked well on paper, but in execution it is a complete failure. It is much too large, and flaps its wings so slowly that it could not possibly sustain itself in the air. Of all Hammer's vampires, only David Peel in *THE BRIDES OF DRACULA* had the power to transform himself into a bat. It would be a step further for Hammer if they gave Dracula such powers.

The technical work is disappointing throughout, from Dracula's unexciting introduction on. Scott MacGregor's art direction reflects another cutback in Hammer's budget. Castle Dracula is composed of a courtyard constructed on an interior room set with a painted backdrop. The interiors are equally disappointing. Perhaps the lack of space determined those claustrophobic camera angles used throughout the film? James Bernard's score is typically done.

On the other hand, *SCARS OF DRACULA*, it is only fair to note a number of exceptional visual sequences which turn up in *SCARS OF DRACULA*. The vampire's eyes burning through his lids, his lizard-like climb up the sheer face of the castle wall, and the brutal murder of Tania (a recreation of the library scene in *HORROR OF DRACULA*) are all well handled to good effect.

Scenes from Hammer's *THE VAMPIRE LOVERS* (1970). RIGHT: Lovely and talented Ingrid Pitt as well met as the vampire Miracalla Karnstein. TOP RIGHT: Nice Pitt attacks and kills the Doctor (Perry Mayne) as he walks home through the woods. FAR RIGHT: The elements of mystery as generally well handled in *THE VAMPIRE LOVERS*. Here the Doctor bares Pippa Steel's breast to reveal the tell-tale mark of the vampire.



When Dracula punishes Klove with the burning sword blade there is a great shot of Lee's staring eyes, his sneering, almost laughing, mouth. Lee has used this expression before (i.e. whipping the horses in DRACULA HAS RISEN FROM THE GRAVE and burying them in HELL OF DRACULA), but in SCARS OF DRACULA the camera moves this shot to a closeup of Patrick Troughton's agonized features.

The climactic destruction of the vampire by far was hampered by unrealistic effects and poorly applied makeup. A dummy (one of the most obvious since the one used for most in WHITE ZOMBIES) is utilized when Dracula falls from the vampire; the camera then cuts to a long shot of a miniature castle with a piece of paper or something falling to the bottom in slow motion.

All in all, Roy Ward Baker's direction is disappointing, hardly up to par with his work in FIVE MILLION YEARS TO EARTH, more recently, with THE VAMPIRE LOVERS. Like Sissy and Francis before him, he has failed to grasp the fact that if Lee's Dracula is to triumph at all then each and every shot of him must stand out. Makeup by Wally Schneidermann is at a new low giving Dracula a pasty white complexion, and the Dracula wig worn by Lee fails to give his features the needed Aquiline stress. Makeup in scenes displaying the carcasses of the village women is realistic but overly gory, with eyes hanging from sockets, which may have been one of the reasons for the R rating as there is scarcely any nudity save a back shot of the Burgomaster's daughter's bottom as she scurries up a flight of stairs. Michael Gwynn, who played Frankenstein's creation in THE REVENGE OF FRANKENSTEIN is back in the role of the weak-willed priest.

TASTE THE BLOOD OF DRACULA and SCARS OF DRACULA have their flaws; one may think I have criticized too greatly to hold such overall favorable opinions of each film, but some of the qualities inherent in the best Hammer films occur in these present themselves in these pictures, which are certainly a cut above average. Hammer films deserve criticism, but they do not deserve damning, for their worst are hardly beneath the level of a COUNT YORGA, VAMPIRE or HOUSE OF DARK SHADOWS, and these two Dracula films are certainly above those productions in spite of their faults.

THE VAMPIRE LOVERS Hammer/AIP 1970
91 minutes; In Technicolor; MPAA Rating: R
Released in England by MGM-EMI; Released in the U.S. by American International; Produced by Harry Fine
Screenplay by Tudor Gates; Adaptation by Harry Fine; Tudor Gates & Michael Style; Based on the novella Carmilla by J. Sheridan Le Fanu; Director of Photography: Moray Grant; Art Director: Scott MacGregor; Music Composed by Harry Robinson; Musical Supervisor: Philip Martell; Edited by James Needs; Executive Producer: Tony Larkin; Assistant Director: Derek Whithurst; Costume Designer: Brian Cox; Sound Editor: Roy Hyde; Sound Recorder: Ron Barrow; Recording Supervisor: Tony Larkin.

Cast: Ingrid Pitt (Miracilla Karnstein, alias Carmilla, alias Carmilla), Peter Cushing (General Von Spielendorf), Madeleine Smith (Emma Morton), George Cole (Roger Morton), Pippa Steel (Laura Von Spielendorf), Kate O'Hara (Madame Perrodon), Dawn Addams (The Countess), Douglas Wilmer (Baron Joachim Von Hertog), Jon Finch (Carl Elhardt), Percy Mayne (the Doctor), Harvey Hall (Renton), John Forbes-Robertson (Vampire on Horseback), Kirsten Betts (First Vampire), Jamey Key (Gretchen), Charles Farrell (Karl von Linsdorf).

THE VAMPIRE LOVERS has the distinction of being the initial collaboration between Hammer Films and American International, as well as being the fourth cinematic treatment owing its inspiration to J. Sheridan Le Fanu's classic vampire novella, Carmilla. Carl Dreyer's VAMPIRE allegedly owed at least a portion of its basis to Le Fanu's writings, although the resemblance between the two works and that 1932 French film is obscure at best. In any case, Roger Vadim definitely relied on the novella when he modernized the tale for his stylish 1966 thriller known to American audiences as BLOOD AND ROSES, two years later an even closer adaptation emerged when Christopher Lee starred in an Italian-Spanish co-production which was seen in an Italian cinema in this country as TERROR IN THE CRYPT. The literary piece has even seen a more recent

version on the British television series MYSTERY AND IMAGINATION. The current Hammer-AIP offering is not only the most faithful cinematic version, but is also Hammer's most outstanding contribution since their 1968 vehicles THE DEVIL'S BRIDE and FIVE MILLION YEARS TO EARTH.

The film opens with a frightening sequence set in the graveyard of the great Karnstein estate. Baron Von Hertog has vowed to destroy all of his vampire karnsteins to avenge the death of his sister. As he decapitates one of the undead, the blood spurting from the wound becomes a freeze frame heralding the credits. The story unfolds as a mysterious Countess leaves her lovely daughter Miracilla under the care of General Von Spielendorf while she visits a dying friend. The General's daughter, Laura, begins to be troubled by nightmares of huge cats and, in a few days, she dies. Shortly after, a coach accident provides the excuse the Countess needs to leave her niece, whom she calls Carmilla, at the home of the General's neighbor, Roger Morton. Carmilla is, of course, Miracilla, and she soon develops the possessive relationship over Emma Morton as she had with Laura. During all of this, a mysterious stranger on horseback is always visible on distant hills at night.

It is not long before Carmilla has Emma's governess, Madame Perrodon, under her power. The Morton's butler, Renton, catches the aid of the local doctor to combat the vampirism he is certain exists. When Carmilla kills the doctor, Roger Morton enlists the aid of his friend, General Von Spielendorf, as well as an aged Baron Von Hertog, to protect Emma. The three men, along with Laura's sweetheart, Carl Elhardt, return to the Karnstein schloss where Hertog relates how he managed to destroy all of the Karnstein Vampires on that grisly night long ago; all that is, but one -- Miracilla Karnstein. Holding his lantern up, he reveals an old portrait of Miracilla whom both the General and Morton recognize as their daughters' companion. As young Carl rides to the rescue, Carmilla kills Renton and Madame Perrodon. She is about to take Emma away with her when Carl arrives, and the vampire to disappear into thin air. She reappears at her tomb in the Karnstein crypt where the General destroys her by decapitation. The conclusion finds the omnipresent vampire in black laughing sardonically before riding off into the night.

THE VAMPIRE LOVERS is atypical of the genre, and certainly atypical of Hammer Studios. As such, it generates far more interest than the more recent Dracula-Frankenstein endeavors, and is the most engagingly conceived vampire yarn since KISS OF THE VAMPIRE. The film's high budget is well-handled by the co-producers/adaptors, Harry Fine and Michael Style, neither of whom have ever been involved in writing or producing a horror vehicle. I, John Whorrell and I had the pleasure of meeting both of these gentlemen on the set of TO LOVE A VAMPIRE (original title of LAST FOR A VAMPIRE) last summer and found that although both men had varying personalities of their own, they shared a sincere interest in making quality horror films.

The element of nudity which was announced would appear in THE VAMPIRE LOVERS was not altogether well received by film buffs. Thankfully, the picture restricts its use to a couple of brief sequences and tastefully handles the essential lesbian relationships so well that these early fears are quickly dispelled when the film is viewed.

Traditional elements of vampirism are replaced by slight variations. The undead do not sleep by day; rather, they return to their graves in the early hours of the morning after satisfying their bloodlust to remain there for indefinite periods of time, ranging from hours to years. Like the vampire's in KISS OF THE VAMPIRE, Miracilla is able to walk about during the daylight hours, although she does complain of the sun's brightness and prefers to sit in the shade. Her powers are far greater than those extended to Dracula: she is able to vanish and reappear miles away, and is also capable of changing into a large grayish cat (as opposed to the more masculine bat). In accordance with Le Fanu's novella, the vampire's victims remain dead in the film.

Tudor Gates, Harry Fine and Michael Style deserve praise for composing a script which, for once, revolves around the major vampire character as well as the more mature members of the cast. Their major weakness is in the use of long periods of sluggish and unneeded dialogue.

Of the three, Ingrid Pitt is exceptionally well cast as the femme vampire, and possesses an accent

and mystique missing in all previous Hammer vampire women. Her portrayal is completely satisfying, and for once Hammer has given us someone who can act, as well as display the vital statistics of a Raquel Welch or Victoria Vettri. Madeline Smith, Pippa Steel and Kate O'Hara have supporting female roles with less than a triumphant impact. Her blue eyes are the most expressive this critic has seen since Barbara Steele's. Dawn Addams, the beautiful star of THE HOUSE OF FRIGHT had in 1960, has little more than a cameo as the Countess (who, incidentally, escapes Miracula's fate).

Peter Cushing's role is of a supporting nature also, though he handles it with his typical excellence. Of special note is Douglas Wilmer's Baron Von Hargro and Ferdie Mayne's physician. John Finch is a typical Hammer hero and John Forbes-Robertson plays the silent laughing vampire with complete conviction.

ATF's participation has, perhaps, allotted a greater budget since Scott MacGregor's achievements in terms of interiors are far superior when compared to SCARS OF DRACULA or THE HORROR OF FRANKENSTEIN. Moray Grant's photography is often brilliant, and in league with Roy Ward Baker's exceptional direction. Harry Robinson's musical score is comparable to the best which James Bernard has done, accounting as it does, each highlight with music which ideally fits the mood. Of particular note is the chilling little leitmotif which accompanies each and every appearance of Forbes-Robertson. Editing is in the capable hands of James Needs who has been editing film for this studio since the early fifties.

THE VAMPIRE LOVERS is Hammer's best vampire production since their DRACULA-PRINCE OF DARKNESS and their most original since THE KISS OF THE VAMPIRE. It succeeds because of an adequate budget and a new flavor and should be considered one of the finest macabre films of its kind to come our way in quite some time.

DOCTORS NEAR SCARLET 1970

English LUCIFER-Itan International; In Color; A Peter Newbrook/Robert Hartford-Davis Production; MPAA Rating: R; Released in the U.S. by Chevron (A Division of Cinecom) in association with LUCIFER; Produced by Graham Harris; Directed by Robert Hartford-Davis; Screenplay by Julian More; Based on the novel Doctors Near Scarlet by Simon Raven; Director of Photography Desmond Dickinson B.S.C.; Music Composed & Conducted by Bobby Richards.

Cast: Patrick Macnee (Major Mark Longbow); Peter Cushing (Sir Walter Goodrich); Johnny Sekka (Robert Kirby); Patrick Mower (Richard); Madeline Hinde (Penelope Goodrich); Alex Davion (Tony); Imogen Hassall (Christie); William Mervyn; Edward Woodward.

DOCTORS NEAR SCARLET is a slow-moving and generally boring little British import which is being coupled (as BLOODSUCKERS) with Philippine/American co-production called BLOOD THIRST. The film concerns a college expedition to Greece which becomes involved with vampires. Major Longbow (Patrick Macnee of the old British tv series THE AVENGERS), head of the expedition, is seeking to bring to England an impotent young man named Richard (Johnny Sekka) who has been involved in various sado-masochistic orgies and sacrificial rites. He is traced to some old ruins where he is found in the embrace of a vampire woman identified as Christie (Imogen Hassall). The vampire is stalked at the cost of Longbow's life, and the rest of the expedition returns safely to England. Richard marries Penelope Goodrich (Madeline Hinde), daughter of Sir Walter Goodrich (Peter Cushing), and attends a swank college party with her. At the affair he violently insults the attending doctors during a speech in which he denounces them as "smooth deceivers in scarlet gowns". Fleeing from the gathering, he is making love to Penelope when he suddenly imagines his young wife to be Christie. He spirally begins sucking blood from her neck when two members of the original expedition break into the room. They are too late to save the girl, but pursue Richard over rooftops until he loses his footing and topples onto a high iron-bar fence on which he dies.

While production values are adequate, the script is flat with heavy-handed direction. Both Macnee and Cushing have relatively minor roles while the main thespian chores fall to Mower whom one may recall from either THE DEVIL'S BRIDE or as the werewolf in THE CRY OF THE BANSHEE.

EL VAMPIRO DE LA AUTOPISTA Spanish Cinefilms 1970

Directed by Jose Luis Madrid.
Cast: Waldemar Wollfahrt, Patricia Loran.

LA NOCHE DE WALPURGIS Spanish Plata/W. German 1970

(WALPURGIS NIGHT). Directed by Leon Klimovsky.
Cast: Paul Naschy, Gaby Fuchs, Barbara Kapel, Jacinto Molina, Patty Shepard, Yelma Samarin, Julio Pena.

Announced in Variety as a "vampire thriller", this film features the STAR of LA MARCA DEL HOMBRE LOBO, Paul Naschy. Title refers to the witches sabbath on the eve of May 1st which figures in the opening chapters of DRACULA.

EL SIGNO DEL VAMPIRO (THE SIGN OF THE VAMPIRE) 1970

Spanish Film/West German. Directed by Jesus Franco.
Cast: Soledad Miranda, Dennis Price.
Probably filmed around the same time as COUNT DRACULA.

DAUGHTERS OF DARKNESS 1971

French Mayra/American Gemini Pictures International; 87 minutes; In Color; MPAA Rating: R; Released in the U.S. by Geminal Releasing Corporation in association with Maron Films; Produced by Paul Collet & Alain C. Guillouez; Directed by Harry Kessel; Screenplay by Pierre Brouet & Harry Kessel in association with J. P. Aniel; Director of Photography: Edward Van Der Linden; Art Director: Francoise Hardy; Music by Francois De Roubaix; Special Effects by Eugene Hendrickx & Thierry Holland; Edited by Gust Verschuere & Denis Bonnet; Production Manager: Paul Collet.

Cast: Delphine Seyrig (Countess Elisabeth Bathory), Danielle Ouimet (Valerie Chiltern), John Karlen (Stefan Chiltern), Andrea Rau (Irene Harcay), Paul Esser (Porter), Georges Jamin (Police Official), Joris Collet (The Butler), Fons Rademakers (Mother).

If a horror film is made in France and contains enough avant garde touches to be labeled "new wave", it is often constrained by some critic as some sort of artistic masterpiece, despite its true quality. Such is the case in point with DAUGHTERS OF DARKNESS. There is some conflict as to whether France or Belgium co-produced the film, although the film is set in Belgium. It is taken from the legendary exploits of the Countess Elisabeth Bathory who inhabited a remote Eastern European castle during the late 16th or early 17th century. The legend goes on to say that when the cruel old noblewoman slapped a chambermaid's face one day, some of the girl's blood splattered onto the Countess' own countenance. Where the blood was wiped away, the noblewoman's face had become more resplendently beautiful. From then on, until the authorities caught up with her, the Countess continually bathed in virgin's blood and it was estimated after her death that she had butchered more than six hundred peasant girls.

Hammer Films' current COUNTESS DRACULA more closely explores the legendary and Countess, and there is supposedly a Hungarian adaptation on the way. DAUGHTERS OF DARKNESS simply places the notorious vampire in the 20th century. The story opens with the Countess and her young traveling companion (Andrea Rau) arriving at a large seaside hotel during the off-season

John Karlen, Kieren Danielle Ouimet while Delphine Seyrig looks on. From the recent French production DAUGHTERS OF DARKNESS (1971).





Scenes from Amicus' **THE HOUSE THAT DRIPPED BLOOD** (1971), written by Robert Bloch. ABOVE: Comical vampire Jon Persius, prepares to put the bite on Ingrid Pitt. RIGHT: Miss Pitt bares her fangs, among other things, in the concluding tale of the film.

of the tourist trade. The pair soon discover that the only other guests are a young newlywed couple played by Danielle Ojuel and John Karlen. What follows is the typical fare of lesbianism and sadism, with Karlen and Miss Rau both meeting their deaths. The climax has the Countess and Ojuel speeding to reach a nearby town before the arrival of dawn. Although the vampires do not sleep in coffins by day, they are somewhat allergic to sunlight and, when it appears through the trees, their car swerves out of control. The Countess is impaled on an upraised stake and burned to death in the conflagration, which is far better filmed than the similar one ending **VAMPIRE'S BLOOD AND ROSES**.

The production is a combination of minor artistic gothic achievements combined with sluggish direction emphasizing dull and often witless talk. Delphine Seyrig enacts her role as if she were a 1930's "vamp" with her hairdresser and wardrobe master each advancing this impression. The picture is little more than an average horror film dressed up with the current permissiveness and the overly slick style of French art films.

BLOOD THIRST (Filipino/American) 1971
In Color; MPAA Ratings: GP; Released in the U.S. by Chevron Pictures; Produced & Directed by Newt Arnold; Screenplay by N.I.P. Dennis; Director of Photography: Herne Santos.
Cast: Robert Winston (Adam Roark), Katherine Henryk, Yvonne Nielsen, Vic Diaz, Eddie Infante, Max Rojo, Ching Telle, Nida Morano.

(From notes by Larry Richardson)
Coupled with **BLOODSUCKERS**, this cheapie is not a retitled **CALIN'S WAY** (a violent 1970 western with John Carradine) as *Variety* stated some months ago, but an entirely different horror film with enough vampirism to rate its inclusion here.

A number of gruesome murders are occurring in the city of Manila. Naturally, all the victims are attractive young women and all are found drained of blood. A wise-cracking American police detective, played by Robert Winston, is called in to solve the mystery. After various plot twists and assorted killings, it turns out that a lovely night club dancer named Serena is the cause. It seems that she is an ancient Aztec (or Incan) priestess and blood + electrical energy from the sun (transmitted into her body via some Buck Rogers-type gadgetry) - the roots from an ancient tree give her eternal life. Her servant, a man who turns into a hideous monster, kidnaps the girls for her. At the end, the monster is killed by the police as Serena, caught in a fire, reverts into her centuries-old self.

Some suspense is generated in the opening sequences, but this soon wears thin and the film is much too long. Though Robert Winston is fair, the makeup for the monster looks like one large mass of putty lumped over the actor's head. One can



call up another dismal failure for the Filipinos (and the Americans as well).

LE FILLE DES VAMPIRES (VAMPIRE THRILLS) 1971
French Les Films Modernes-Films ABC; 95 minutes; In Color; Released in France by Les Distributeurs Associes; Directed & Screenplay by Jean Rollin; Director of Photography: Jean-Jacques Kloss; Art Director: Michel Delassalle; Music by George Acanthus.
Cast: Sandra Jullien, Jean-Marie Durand, Michel Delahaye, Jacques Robiolles, Marie-Pierre, Kuelan Herca, Dominique, Nicole Mancel.

Jean Rollin once again embarks on what appears, from publicity stills, to be an orgy of sadistic and (probably) senseless brutality linked with vampirism. One might venture a guess that Rollin sees a definite link between vampirism and sexual abuse.

JUPITER (French) 1971
Directed by Jean-Pierre Prevost.
Photographs depict fanged vampire-women.

THE VELVET VAMPIRE (New World) 1971
91 minutes; Filmed in MetroColor; MPAA Ratings: R; Produced by Charles S. Swartz; Directed by Stephanie Rothman; Written by Maurice Jules, Charles S. Swartz & Stephanie Rothman; Director of Photography: Daniel Lacambre; Art Director: Teddi Peterson; Music Produced by Clancy R. Gray & Roger Bellaridge; Production Manager & Assistant Director: Marty Katz; Makeup by Rafael Patterson; Edited by Stephan Judson; Wardrobe Designer: Keith Hodges.

Cast: Michael Blodgett (Lee Ritter), Sherry Miles (Susan Ritter), Celeste Yarnall (Diane Le Fanu), Jerry Daniels (Juan), Gene Shane (Carl), Paul Prokop (Cliff), Sandy Ward (Amos), Chris Woodley (Cliff's girlfriend), Bob Theasler (Biker).

(From Larry Richardson)
The trouble with today's vampire films is that there are too many of them. Most are just rehash material of what has gone before; they lack both imagination and creativity. The small, independent horror film producer will always select a vampire film first. A few assorted cardboard acts, a pair of plastic fangs, the Brownie Kodak, and they're all set! Fortunately, **THE VELVET VAMPIRE** isn't entirely in this distinctly indistinct category--it does evidence both imagination and creativity, but they are generally served up in such small doses that the film is unlikely to make such an impression, especially to the more selective filmgoer.

Picture, if you will, something such as a grade-B version of *Vladim's* memorable **BLOOD AND ROSES**, add a modern day setting, ultra-hip actors, and a not-at-all annoying rock-type musical score, and you have **THE VELVET VAMPIRE**. It is one of the first releases of Roger Corman's New World Pictures.

Celeste Yarnall manages to achieve a feeling of brooding sensuality in a rather difficult, often sketchy part as Diane Le Fanu who suffers from a strange blood malady which apparently leads her to vampirism. There is some mystery as to her exact vampiric "status", but she claims to be an incredibly old necrophiliac who often crawls into the coffin of her long-dead husband to writhe in ecstasy on the gruesome remains.

The climax has her chasing a victim through the

Los Angeles bus terminal and city streets, but the vampire woman is stopped short in her pursuit by the sight of a huge concrete cross located outside a city church. Regrettably, a hokey conclusion follows as a group of clued-in hippies, each of the bandishing crucifixes, rush in to gather around the startled vampiress and, with the additional assistance of sunlight (which, strangely, never seemed to pose much of a problem to Diane's vampiric welfare back on the bright and sunny desert), send her to her death on a crowded L.A. street. There is a trick amusement, however, which really serves only to annoy.

THE VELVET VAMPIRE is, rather surprisingly, not an altogether unrewarding little film. It does have its moments, even though said moments are not consistent throughout. There's no doubt that it could have been made much better. One should not expect to discover some sort of "sleeper" when he views the film, but neither should one expect to be bored into the "Land of Nod" by it. An that, we're afraid, is quite a bit more than one can say for the majority of plastic-fanged vampires flitting across the theater screens these days.

THE HOUSE THAT DRIPPED BLOOD

1971
English Amicus; 101 Minutes; In Eastmancolor; Processed by Rank Film Laboratories; MPAA Rating: GP; Filmed at Shepperton Studios, Middlesex, England; Released in the U.S. by Cinemas Releasing Corporation; Executive Producer: John Huxford; Producer: Gordon Nescaut; Produced by Max J. Rosenberg; Screenplay: Subotky; Directed by Peter Baffall; Written by Robert Bloch and based on his short stories, "Method for Murder," "Waxworks," "Sweets to the Sweet," and "The Clock"; Director of Photography: Ray Parlow; Art Director: Tony Curtis; Music Composed and Conducted by Mervyn Brewe; Publicity Manager: Teresa Holland; Edited by Peter Tanner; Assistant Director: Peter Beale; Camera Operator: Gerry Amatis; Wardrobe Supervisor: Laurel Staffell; Make-up by Harry Frampton & Peter Frampton; Continuity by Phyllis Townsend; Sound by Ken Ritchie; Set Designer: Fred Carter; Dubbing Mixer: Michael DeBernas; Dubbing Editor: Nolan Roberts.

Cast: Christopher Lee (John Reid), Peter Cushing (Philip Grayson), Jon Pertwee (Paul Henderson), Ingrid Pitt (Carla), Myree Dawn Porter (Ann Lawton), Denholm Elliott (Charles Hilliard), Joanna Dunham (Alice Hilliard), Chloe Franks (Jane Reid), John Bennett (Inspector Holloway), Tom Adams (Dominick, alias Richard), Jess Ackland (Neville Rogers), Wolfe Morris (Jacqueline, the Waxworks proprietor), Geoffrey Baydon (Theo Von Hartmann), Robert Lang (Doctor Andrews), John Malcolm (Police Sergeant Martin), Carleton Hobbs, Hugh Wanning, Richard Cox.

THE HOUSE THAT DRIPPED BLOOD is a moderately sophisticated and restrained piece of British gothic and, in spite of its grossly misleading title, not so much as a smug of hemoglobin is "dripped" anywhere through the picture's 101 minutes. Its success is largely dependent upon a script written by Robert Bloch, which adapts the ideas of the old DEAD OF NIGHT formula, which Amicus has, of course, used before. In this case, Bloch has once again adapted a number of his own short stories, interlocking them together by means of a framework story using an innocent-looking old country house.

We are afforded our first glimpse of this house through the eyes of Scotland Yard Inspector Holloway (John Bennett) who is investigating the mysterious disappearance of horror film celebrity Paul Henderson (Jon Pertwee). Holloway discovers that the driveway gate has been padlocked and goes to consult the local police as well as the estate agency in search of clues. He learns from the latter that the house is in some way responsible not only for Henderson's disappearance, but also for the strange consequences which have befallen the previous tenants.

The first of these following the original owner's death were Charles Hilliard (Denholm Elliott -- British tv's Dracula) and his wife Alice (Joanna Dunham). Hilliard is a writer of horror stories, and the moody atmosphere of the house seems ideal for developing new tales of terror. Shortly after, he is haunted by "hallucinations" of the grisly stranger character he has created for his next story. The stranger, Tom Adams, who is actually Alice's lover and their plan is to drive

Hilliard insane. But Alice is dismayed when Richard (Dominick's real name) informs her that he has killed Hilliard. She calls his name and tells him that the authorities will now be searching for a murderer. But Richard mildly replies that he knows of no one named Richard -- his name is Dominick, and he moves swiftly forward to claim his latest victim.

Despite the atmospheric camerawork and convincing portrayals, "Method for Murder" is still the weakest of the four stories because of its overly common theme. Bloch does manage to placate the buff among his audience by subtly inserting "in" jokes throughout. The author in the first story, Hilliard, and macabre fiction writer may be a personification of Bloch, himself. Well-known books such as Dracula can be glimpsed along his bookshelves and one has to look quickly to see a copy of Bloch's own Arkham House edition of *Dragons and Nightmares* resting beneath a skull on the writer's desk.

The second installment, a version of Bloch's "Waxworks", is inferior on the whole to the excellent adaptation seen several years ago on NBC's THRILLER series (which, I believe, was also scripted by Bloch). In this one, Peter Cushing stars as retired businessman Philip Grayson, who has leased the house to do the reading, music listening and, of course, he has so long dreamt of. He finds himself strangely drawn to a beautiful waxen image of Salome in the little wax museum located in a nearby village. Though she resembles Grayson's own lost love, the figure is actually the body of the wife of the museum's proprietor (Wolfe Morris), whom he murdered and covered in wax because of her unfaithfulness. Even in death, however, she continues to draw men to her and, grasping an axe, the proprietor pursues Grayson through the exhibits until the latter trips and falls. Soon after, visitors to the museum see a new head resting in Salome's tray -- Grayson has become John the Killer.

The mysterious aura that waxworks seem to convey make this segment better than the first, and Cushing's fine acting makes this cliched story more enjoyable. Bloch seems to be paying brief homage to Karloff by having the waxworks owner tell Cushing of his wife and his plan to preserve her forever, "a line straight out of the 1937 THE BLACK CAT."

John Reid (Christopher Lee) and his young daughter Jane (Chloe Franks) are next to leave the house. Reid hires Ann Lawton (Myree Dawn Porter) as teacher/governess for Jane and the young woman is at once taken back by Reid's overly harsh and arrogant treatment of her. Jane is frightened and allowed no toys and nothing but educational toys. When Reid discovers that Ann has purchased Jane a doll he cruelly grabs it, throwing it into the fireplace. Over time Ann notices that Reid's arrogance is changing to an intense fear of his daughter. And with good reason; for what appears to be a symbol of goodness is, in fact, a symbol of evil. Reid's late wife was a witch and Jane has inherited her powers to some minor extent. Through an encyclopedic article on witchcraft this power blossoms and it is not long before Jane has carved a waxen doll from some candles. Recalling how her father once destroyed her plaything, she smilingly places the wax doll in the flames and the screams it emits Reid's dying screams echo throughout the house.

This tale is also representative of Bloch's own macabre sense of humor. Almost everyone is familiar with the author's famous saying: "I have a heart of a small boy...I keep it in a jar on my desk." Mark Frank once recalled how Bloch had turned to him during a screening of THE DEVIL'S BRIDE to truthfully predict that the little girl in that film would cause trouble. One cannot help but notice Bloch's mischievous revenge against all those who have always adored those cute little girls and who immediately turn them into the symbol of diabolical innocence. One can spot a similar conception in the Fellini segment of the recent AIP release, SPIRITS OF THE DEAD, in which he personifies the Devil as a blonde-haired, smiling little girl. In this film, I doubt if the casting director could have found a more adorable and thoroughly enchanting child than Chloe Franks. In one of the finest shots in the film, the director has the child reveal the whereabouts of some missing candles. The fear evidenced in Lee's face is in perfect contrast to the child's innocent silence. Another superb moment comes with the final shot of the little girl's reaction to her father's demise. Her smile, which in another situation might easily evoke terror) reminds us of Bloch's belief that one

of the most frightening apparitions imaginable is a clown...but a clown at midnight, removed from the bright lights and cheery surroundings of the circus with which he is commonly identified. And, like the clown at midnight, the child is the epitome of one of those completely harmless entities who, when placed within the appropriately sinister context, has a far greater effect than the most horrifying makeup.

The last story has so many enjoyable moments going for it, that a scorecard could be used to tally them up! The tale is an outright parody concerning an aging horror film veteran (Paul Henderson, played by Jon Pertwee but crying out to be played by Lee) and it is far more humorous than "The Golfing Story" comedy segment in DEAD OF NIGHT. The story begins with a brilliantly composed melodramatic shot of Henderson and former costar Carla (Ingrid Pitt) arriving to view the house he intends to lease while filming his latest epic, CURSE OF THE BLOODSUCKERS. Like Karloff, Henderson's career dates back to the early horror classics; like Lee, he possesses a knowledge of all areas of the macabre. And like both Karloff & Lee, he harshly condemns the new horror movies as being "...no real deal, not like the old ones! FRANKENSTEIN, PHANTOM OF THE OPERA, DRACULA -- the one with Bela Lugosi, of course, not the new fella," he adds in a line purposefully included by Bloch for friend Lee's benefit. Moments before, Henderson has asked the name of the estate agent showing him about. When the man replies that his name is Stoker, one of Henderson's eyebrows shoots up (as if to conclude that the agent's first initial, "A", stands for Abraham).

When Henderson arrives on the set of his current film, the fun really begins. The star approves the art director's model castle, but is appalled at the shoddiness of the interiors. In a scene which must have delighted Cushing & Lee, Henderson takes his walking stick and goes about ripping holes in the cardboard set. Henderson's antics aimed toward directors who have little experience in directing horror films as well as a bit of fun with an elderly wardrobe woman who hands Henderson a raggy cloak. Henderson as much as burles it back into her face and, determined to find an authentic-looking garment, visits a local curio shop. An old man (Geoffrey Bayvel) produces one worthy of the classicist's demands, but it proves to be too authentic. Upon donning it Henderson casts no reflection in a mirror and, at the stroke of midnight, he sprouts fangs and begins rising into the air like some gigantic bat. The makeup (both frightening and funny at the same time) and special effects (shot in slow motion) resembles Polanski's scene in THE FEARLESS VAMPIRE KILLING when Percy Fawcett descends upon Sharon Tate in her bubble bath. Henderson immediately consults various works to find some sort of explanation, and the viewer finds his bulging, fear-ridden eyes pouring over such books as Summers' The Vampire, His Kith and Kin, with other works including Clarens' Horror Movies and Eisner's The Haunted Cinema nearby. Finally, Henderson consults THE TERROR OF CARLA, who laughingly dons the garment herself. "We loved your films so much," she says, floating up into the air, "we wanted you to become one of us! Welcome to the club!"

Though Holloway doesn't believe any of the stories told by Stoker, his own investigation of the house brings him face to face with Henderson, now a real vampire, rising out of his coffin to the attack. The inspector thrusts a stake into his heart, and the monster disappears. As Holloway catches his breath, Carla rises from another coffin, her bat-like shadow enveloping the screaming policeman.

In all, THE HOUSE THAT DRIPPED BLOOD is a slightly above average picture with an excellent cast, sincere direction, highly competent writing and above average technical qualities. Somehow, however, it leaves us with the feeling that it could have been better.

SHINEBONE ALLEY Allied Artists 1971
87 MINUTES; In Eastmancolor;
MPAA Rating: G; A Fine Arts Film Production; Produced by Preston M. Fleet; Directed by John David Wilson; Screenplay and lyrics by Joe Darion.



Cast: The voices of Carol Channing (Mehitabel), Eddie Bracken (Archy), Alton Reed, Sr. and John Carradine. This animated film, formerly known as ARCHY AND MEHITABEL, concerns the adventures of a cockroach named Archy and an alley cat called Mehitabel and their assorted friends and enemies. Listed here (reluctantly) because there are a number of vampire moths.

COUNTESSE DRACHULA English Hammer 1971
IN COLOR; Released in England by Rank; Produced by Alexander Hall; Directed by Peter Sazdy; Screenplay by Jeremy Paul; Novelization by Michael Parry; Director of Photography: Ken Talbot; Art Director: Philip Harrison; Musical Supervisor: Philip Martell; Production Manager: Christopher Sutton; First Assistant Director: Ariel Levy; Camera Operator: Ken Withers; Costume Designer: Raymond Hughes; Edited by Henry Richardson; Makeup by Tom Smith; Sound Mixer: Kevin Sutton.

Cast: Ingrid Pitt (Countess Elizabeth Bathory), Nigel Green (Captain Debi), Sander Elies (Lieutenant Iare Toth), Maurice Denham, Patience Collier, Lesley Anne Down, Peter Jeffrey, Jessie Evans.

This film, which was shot at Pinewood studios during the summer of last year, represents the second effort in the genre by director Sazdy and, like THE VAMPIRE LOVERS, it stars Ingrid Pitt and emphasizes the more sensual elements of vampirism. A review will follow in a future issue.

LOST FOR A VAMPIRE English Hammer 1971
IN COLOR; Produced by Harry Fine & Michael Style; Directed by Jimmy Sangster; Screenplay by Tudor Gates; Novelization by William Hughes; Director of Photography: David Muir; Art Director: Ron Mangay; Musical Supervisor: Philip Martell; Production Manager: Tom Sachs; Assistant Director: David Bracknell; Edited by Spencer Reeve; Makeup by George Blackley; Wardrobe Supervisor: Laura Nightingale; Camera Operator: Chir Anttila; Boom Operator: John Hall; Continuity by Betty Harley; Sound Mixer: Ron Barron; Hairdresser: Pearl Tiggall.

Cast: Ralph Bates (Giles Barton), Barbara Jefford (Countess Herriksen), Susanna Leigh (Janet Playfair), Michael Johnson (Richard LeStrange), Vito Stenagaard (Carmella Karnstein/Marcella), Mike Raven (Count Karnstein), Helen Christie (Miss Simpson), David Healy (Pelley), Michael Brennan (Landlord), Pippa Steel (Susan), Luan Peters (Trudi).

The sequel to Hammer's THE VAMPIRE LOVERS, originally titled TO LOVE A VAMPIRE, will be released as LOST FOR A VAMPIRE (1971).

RIGHT: Co-producer Harry Fine suggests a scene setup. BELON: Mike Raven stars as Count Karnstein, Baron Barbara Jefford plays Countess Herriksen. BELON RIGHT: Fette Stenagaard as Marcella Karnstein, the role played by Ingrid Pitt in the first film.



